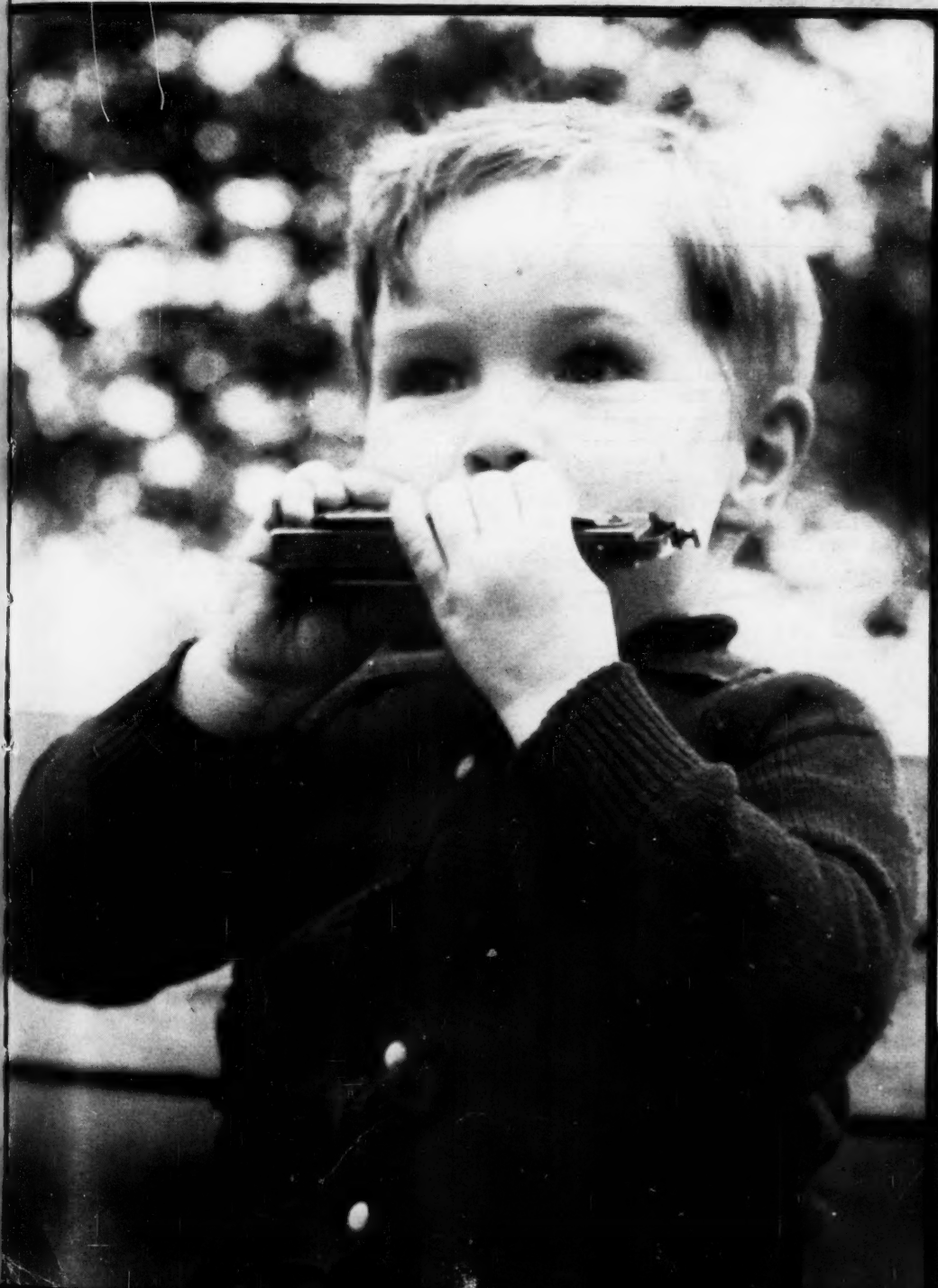


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THE Music JOURNAL

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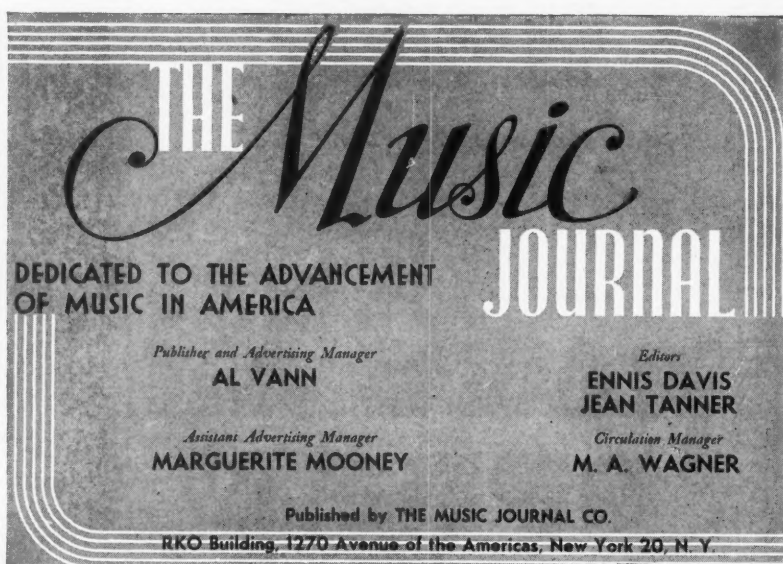
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IN THIS ISSUE

FOR many years we have been quite regular in our attendance at music conventions—state, regional, and national. Convention-going is a habit with us, and we like it. Nothing like going to a convention to renew acquaintances and find out what is happening in all parts of the country. And we take the programs seriously too.

It's pleasant to stand in a hotel lobby or auditorium foyer and greet old friends and acquaintances, but sometimes we suddenly come up with the thought, "Look here! There's something wrong about all this. We know too many people." What's wrong with knowing people? Nothing, of course, but in this instance it indicates that the same crowd keeps coming back year after year and not enough new faces appear.

Just what is a convention supposed to accomplish? Well, it has certain organizational business to take care of . . . elections, reports, etc. Then there are the formalities to help important people keep feeling important. The social life is an essential part of the picture. And, of course, all of this is lined up in "The Program."

Now when the president was elected at the last meeting, he swore up and down (and we're talking about *all* presidents, not any *one*) that he would keep *his* program lean and simple and get away from this business of elaborate and complicated schedules and meetings. Since then he has spent many hours trying to hold to his course . . . and at the same time satisfy a lot of members in his organization, especially those who would like to have program assignments for themselves. He now knows what the life of a Congressman is like. But, let's not forget for a minute that his job, like that of the Congressman, is an indication of a way of living that is very important to us in this country. He was elected to bring together a lot of forces and

combine them into a representative, coordinated scheme of things. Certainly it has been rough on him from time to time . . . but someone else is about ready to step in and take over . . . and he'll always remember the experience pleasantly and with gratification.

So, The Program rolls merrily on through its course of days . . . registration, welcomes, responses, speeches, demonstrations . . . discussions, committees, reports, concerts, teas, dinners . . . nominations, ballots, resolutions, adjournment, and everybody goes home.

Let's assume that all of The Program has been really good. The speeches were well-grounded and inspirational. The discussions were lively and provocative. The demonstrations were convincing. The committees filed intelligent, clear-cut reports. All of the musical performances were of high order and the social whirl couldn't have been improved upon.

So now what happens? In what respects will the musical life of our country be shifted or intensified because of what was done at the convention? How many "souls will be saved"? It is reasonable to assume that those who attended the convention were already "saved" or they wouldn't have been there.

To us the big question is, "What did the convention do that will influence the huge majority of the people of the profession *who were not there*? Within a few hours after we leave Convention City we will ride through many towns and cities. A town of 5,000 or 10,000 people . . . no one from there attended the convention. Just how will the things that were said and done at the convention affect that town and the thousands of others that were not represented.

One week out of 52 . . . an attendance of only a small fraction of the total engaged in the profes-

sion. That week and those few are important only if they serve to do something to and for the other 51 weeks and the other thousands in the profession. The convention that fails to provide a 52-week PLAN OF ACTION for the entire professional area covered is more a circus than an educational institution.

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Presidential Foreword

WILFRED C. BAIN

President,

Music Teachers National Association



THE music teaching interests of America have expanded tremendously since the music beginnings of the Music Teachers National Association seventy-four years ago. It is inevitable that as those interested in the promotion of music in America feel a need for unity of purpose, a professional organization would spring into being. This is normal and as it should be. As the total pattern for professional organizations evolves, some will grow stronger, others may disappear from the horizon.

It is always a matter of great concern to the administrative officers and the executive committee of MTNA how this organization can function best for the musical citizens of America. The educational process of an individual cannot logically end with formal education as found in institutions of higher education, con-

servatories, private study, and so on. Generally speaking, this period of study is a time of gathering information, forming habits of thought, disciplining techniques, seeking ideals of excellence, developing professional and social citizenship, and, above all, schooling oneself into a way of life.

The attendance upon and participating in a national professional convention is, in effect, an in-service training period for all teachers of music. Such periods of intellectual refreshment safeguard for the individual and for the community of teachers the noblest traditions and foster the development of new ideas. The busy teacher, constantly finding himself in the position of having to produce and to give of his background to others, needs the periodic stimulation which comes from the free exchange of professional know-

how and the inspiration derived from the exchange of ideas. Just as great corporations encourage their workers to make suggestions for industrial improvement, the leaders and workers in the education of future musicians may find for their individual musical enterprise as well as for formal classroom teaching opportunities for personal and professional improvement.

This is why it is so important for all leaders in the field of music to associate themselves with their guild. The free democratic exchange of ideas is still the most valuable tool we have for improvement of music teaching and performance standards.

With this guiding philosophy, I welcome you to the many fruitful experiences and renewals of professional friendships to be had at MTNA's February-March Cleveland meeting.

EDITOR'S NOTE

All articles in this issue of *The Music Journal* are extracts from papers scheduled to be read at the meetings of the Music Teachers National Association and companion organizations in Cleveland, Ohio, February 26 to March 2. The diligence and promptness of the authors have made it possible for us to get these portions in print in advance, and to distribute copies of the magazine at the Cleveland meeting.

We wish to emphasize that these are not complete texts. They are sections which have been chosen and extracted from the authors' papers to indicate their principal ideas and con-

clusions and suggest the content of the complete works. This is a job of excerpting rather than of summarizing.

In the instance of longer papers, particularly those of a more technical nature, it has been difficult to choose sections without losing continuity. Since this is a magazine and not a book of proceedings it is impossible to publish the papers in entirety. We hope that the material which we have chosen will give the reader the feeling of having been present for at least a part of each talk . . . and cause him to wish that he had been there for all of it.



The Music Library in the Small Liberal Arts College

PAUL A. PISK

THE music library in the small liberal arts college has the function of supplying the music department with the necessary reference books and reading material for theory, history, and literature classes, also with music for these and the applied music courses. Naturally, scores and instrumental music are needed for other musical courses, too, especially for instruction in skills (conducting) and group activities (orchestra, choral organizations, ensemble groups, and so on). For schools granting advanced degrees in music the library must enable the students to do musicological and theoretical research and must contain additional source material, collections of complete works of composers, and monuments. In the past three decades record collections have been added to the music libraries as essential teaching aids. Another function of the music library is to enable the general student to obtain information on musical subjects.

The problems of the music library with respect to location, catalogue, personnel, contents, and budget will be the subject of this discussion. A questionnaire was sent to 60 of the smaller colleges from the membership of the NASM covering the first four items; the budget, as the touchiest question, has been purposely omitted and will be dealt with briefly at the end. Not all schools answered the questionnaire and some left several questions blank, but the general trends were plainly noticeable and much valuable information was obtained.

1. *Location.* As to location of the library: only one-tenth of the schools questioned have the complete

library in the music building itself. By the way, these are the very ones employing trained music librarians. The other schools have their books, music, and records in different places. The music books, in these cases, are always kept in the general college library under the supervision of the college librarian. The location of the scores varies. Forty per cent of the schools keep the musical scores together with the books in the college library, 10 per cent keep all musical material in the music building, while the other 50 per cent keep some scores in the college library, other musical material separately in the music building, either in special cabinets in the classrooms or on shelves in small library rooms. This latter arrangement causes difficulties in cataloguing and handling. Music for instrumentalists (piano, strings, etc.) is mostly deposited in the studios of the individual instructors and informally distributed to the students. So are the parts for chamber-music works and vocal scores. Therefore, all schools using this method will continue to lose quantities of valuable material until such time as a centralized system is worked out. Of special concern is the location of the record libraries.

2. *Catalogue.* The usual procedure for cataloguing the music library is to include all music books and scores, which are in the college library, in the general college library catalogue. The material kept in the music building is either not catalogued at all (which, however, is rare), or listed in small separate files. These catalogues are kept in different places and almost never related. It is quite common for a student pre-

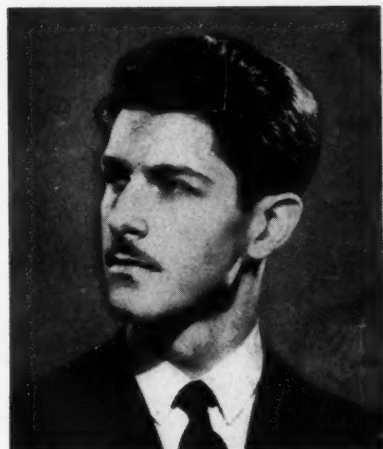
paring an assignment to need a book, a score, and a record for listening. Usually he has to make three trips: one to the college library for the book, one to the music building for the score, and a third to the record-collection room, wherever that may be. He has to look into three different catalogues and does not know beforehand whether or not he will find the complete material. In most of the schools, orchestras, choral, and band libraries are still further separated and controlled by the respective organizations without any connection with the music library catalogue. The same is the case with departmental collections of piano, voice, and string music, which are mostly not even catalogued but are checked out, at random, by the individual instructors. The great majority of the colleges questioned report having developed a catalogue system for books and scores but do not express themselves as to the handling of the other material.

3. *Personnel.* The question of the music librarian in the small arts college is a difficult one. Only those institutions where the music school or the conservatory is independent of the college report that they have one. In all other cases, the music books are handled by the general college library staff. Although this seems to be unavoidable, it makes it difficult sometimes to get together in a short time a selection of music books and scores for a class lecture, or to have a record-album prepared which will contain single disks of various collections. For the material placed in the music building usually only student help is available. The "librar-

(Continued on page 60)

Theory as It Functions in a Composer's Life

PETER MENNIN



IT is a common misconception that theory and composition are the same subjects at different stages of development instead of merely related subjects. Theory as we know it acquaints the prospective composer with harmony, part-writing, and a little of the contrapuntal techniques of the late Baroque and Classic periods. Later it introduces him to the simpler harmonies of Liszt and Wagner, while carefully overlooking the later harmonic materials of Chopin. In all of this training the emphasis is on the abstract study of vertical sounds. Harmonic thought, after all, is only one element of music, and a fluid and fluctuating one at that.

While such study has value, it is not the open sesame of musical thinking. For example, the chorale harmonies of Bach do not apply to the music of the Renaissance, later Romantic, Impressionistic, Expressionistic, and Contemporary periods. Furthermore, this formal theoretical training is of little help to the composer in matters of melodic line, rhythm, spacing, color, and structure in the larger sense.

It seems obvious that the study of melodic line and rhythm must be presented simultaneously with harmony if theory is to be of any value to the composition student. At this early stage of training these elements can be emphasized individually without neglecting the remaining elements. Even at this stage of study the students must develop a broad understanding of function and movement of music materials instead of a static and microscopic view which emphasizes isolated groups of sounds. An understanding of the

individual parts of music does not presuppose an understanding of the whole work. In reading literature one does not take words out of context and study them in isolation in order to get the meaning of the sentence or paragraph. It is a composer's business to master all the elements of music so thoroughly that they become an unconscious part of his musical make-up.

Unfortunately, in many of the theory courses the majority of composition students do not have enough contact with the actual music. Outside of the few excellent musician-teachers who have not regimented the study of theory, many of the teachers give their students rules through methods in which they have been "grounded." Some of these rules have been weighed over a period of time and found wanting. The young, questioning mind reserves the right to ask what relationship there is between some of these enforced rules and living music, both past and present. It has the right to see how music has been and is being written, rather than how Mr. A, B, or C believes it ought to be written. When there is a relationship between theory and practice, the student should be shown by the actual music; when there is no relationship, the methodology should be given up in favor of the music.

Since we learn at all stages by doing, the prospective composer must be encouraged to compose as soon as he expresses the desire. He should not be made to wait several years until he has gone through the prescribed theoretical "discipline." Since real learning is motivated by desire and experience rather than

by routine exercises, we can say that one learns the techniques of composition by studying living music, and composition by composing. It has been noted that the gifted composer continues to grow until the end of his days. Therefore, it is illogical to assume that a student must wait to compose until the curriculum indicates. No composer worth his salt will wait to create until he has been informed by someone else. He will work outside of class, so why not encourage and guide him at one of the most important periods of his learning? It must be re-emphasized that it is the teacher's duty to enforce the thesis that the music is more important than many of the rules that have been substituted for it—rules which the teacher must sooner or later negate.

There is also the question of who should guide the student's earliest attempts at composition. The logical answer is the composer. But unfortunately the prospective composer must usually wait until he has finished his courses in theory before he comes in contact with a composer. This presumes, of course, that the theory and composition teachers are not the same individual. Unless the theorist has had experience in composing he may not be the proper person to advise early attempts in composition. Just as one learns the techniques of piano from pianists, conducting from conductors, etc., so the composition student gets his most valuable advice from the composer. There is an enormous difference between knowing the elements of music and using

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The Performance of Baroque Church Music

RICHARD T. GORE



I DO not propose to confine this discussion to showing how church music was performed in the Baroque period; I am more concerned with the problems of performing this music today. Naturally one must know the original performance conditions; our problem is to discover to what extent we can duplicate them and to what extent we have to change them to suit modern circumstances.

The performance of music written two or three centuries ago is beset with one gigantic difficulty, namely, the great changes that have taken place in the world of music in the intervening years. Not only have all the instruments then in use undergone drastic alterations, some have even disappeared, and singers have lost the technique that was then a commonplace, but the manner of composing music has passed since 1750 through at least half a dozen cycles. Today we are hearing mostly the music of the last quarter of the nineteenth century. Whether or not we like it, all our performance practice is geared to the demands of the music of Wagner, Tchaikovsky, and Brahms. It is only occasionally that a singer, player, or conductor, in performing music written before 1750, is able to view it in its own period; he usually looks at it through the rose-tinted glasses of the Romantic era. I do not think it possible or desirable to *forget* the music written since 1750, and I doubt that anyone would want to return to the performance conditions of 1650, but I believe our compromise should be something like this: to try to perform Baroque music in the Baroque spirit, but with an intelligent use of the forces available today.

We are inclined to forget that in the seventeenth and early eighteenth centuries there was nothing like a chorus or an orchestra, within the church or outside it. The church music was performed—even such works as the *Matthew Passion*—by choirs of from twelve to twenty boys and men, supported by instrumental ensemble of varying strength, but never with more than two or three players on any of the strong parts. I think it would be delightful to return to the custom of having instruments other than the organ in our services, particularly since we still perform a great deal of music designed for them. For such music the organ is miserably inadequate. But the choir of men and boys was then, and still is, a mixed blessing. It is, of course, merely a hangover from the barbaric period when women were not allowed any part in the worship service: and the notion that boys' voices are purer or more beautiful than carefully selected women's voices is simply nonsense. If you don't agree, listen to the recordings by the Fleet Street Choir of London and the Collegiate Chorale of New York. The points worth remembering about the Baroque ensembles of singers and play-

ers are, that they were small, that there were as many players as singers, and that when winds were present, as they were in the majority of Bach's Cantatas, they made up about 40 per cent of the instrumental ensemble. Furthermore, most of the music was designed to be sung in churches of relatively small size, seating from 400 to 800 people.

Much of the instrumental music in Schuetz, Purcell, even in Bach, was written for such obsolete instruments as the viola d'amore, the viola da gamba, violoncello piccolo, oboe d'amore, and for high trumpets in C and D. Some of these instruments can be purchased today—the oboe d'amore, the viola da gamba, the high trumpets; for others substitutes can be found—the flute for the recorder (which, in spite of its availability today, is too weak to hold its own against our modern strings), the harp for the lute, the contrabass for the violone. The violins, violas, and celli, too, are built and played differently today from the way they were three hundred years ago. Our singers nowadays, influenced by one hundred years of Romantic opera-singing, sing with an opulence and a vibrato that were unknown in the choirlofts of the seventeenth century. They also sing with far less dependence on the printed notes. Many of them cannot, indeed, read the notes; hence their singing has an improvisational casualness that may be all right in Violetta's sickroom, but is inadmissible in a Baroque ensemble. Both singers and players should remember, when they perform Baroque music, that the Baroque spirit discourages any kind of individual display; it discourages extremes in dynamics, tempo, and articulation.

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Hold Onto the Beginner

ESTHER RENNICK

THE teacher of beginners may appear to the casual observer to be sitting lazily on the bottom rung of the pedagogical ladder. According to statistics which tell us that we lose ninety pupils out of every hundred by the end of the third year, a few piano teachers of beginners are sitting . . . just sitting lazily.

Holding onto the beginner until he is prepared musically for the instrument of his choice or, if he is to be a singer, until he has the musical and pianistic ability to help himself, is no small assignment.

Guiding the beginner through periods of discouragement, boredom, lagging interest, and feelings of futility, requires more skill, ingenuity, thought, preparation, understanding, and tricks than are needed to teach the artist pupil. The beginner is a challenge; the advanced student an ardent disciple.

The teacher of beginners must have the ability to meet the child *where he is*, plus the ingenuity to lead him on and on, through understanding and enjoyment, to the love and appreciation of great music. If not all the way to great music . . . then certainly as far as his own ability will stretch into his own world of music. It makes no difference whether he is to become a piccolo player, a great organist, an orchestra conductor, or a member of the Saturday night jive club, his early preparation should be basic. He should be given a sound knowledge of time, note reading, playing for fun, and a love of music.

After beginning with the pupil in his own world, the second funda-

mental of teaching the beginner is to correlate his musical studies with his everyday activities and experiences.

I thought I had run the gamut in episodes which prove the above statement. Yet only last week I found myself red in the face once more. I was teaching a seven-year-old beginner whose father is unable to pass a bar. He staggers home each night from his work and sits in a half stupor, trying to sing while Billy tries to practice. Billy's lessons are always the bumpy kind, which we who teach beginners call bar-bumping lessons. About halfway through the lesson I laid my hand over Billy's weak little fingers and said, "Billy, pieces are so much prettier when they are played smoothly. You stop at every bar, and . . ."

I didn't get to finish. Billy's face lighted up like a beam and he said in an excited voice, "That's exactly what my Daddy does. He stops at every bar. Mother tells him every night and she gets cross about it."

I don't think I wiggled out of that one very successfully. After three months of music lessons, a bar to Billy was a place where his father got something that made him shut his eyes and try to sing.

Patience and Fortitude

The teacher of beginners should have an extra portion of patience and fortitude. Remember—the child knows absolutely nothing about music. Stop and think—what a staggering amount of musical knowledge we must impart—and slowly.

The eyes must focus, the brain function, the ears hear, both hands move in different directions at the same time, the feet move cautiously. Small wonder that the impatient teacher or the too-ambitious teacher drives her beginners to despair, or else is driven to despair herself because she must teach the same thing over and over again, each time with a new light shining on every musical truth and fundamental fact.

It takes a special gift of eternal childlikeness to enable an adult to get down on the level of a six-year-old beginner. But getting down on his level is the only way to lift him up to ours. The solution to that problem is the child's imagination, which is one of his natural instincts and our great ally.

No teacher will deny that a gifted and interested little pupil is a delight. The little beginner who charms the teacher with nimble fingers, natural hand position, and an alert mind; the little one with perfect pitch, accented rhythm, bright-eyed expectancy and eager responses: she is the fulfillment of our cherished dream, the answer to our prayer that we might be privileged to start just one genius on the way to a great musical career. Such a pupil leads us to hope that in time the glow from her stardom will shine upon our tired heads and make us glad that we achieved, through a pupil, a small measure of success.

But what about the majority of our pupils, the plodding ones? The many little beginners who are average, a bit above, or considerably below average musically? In years to

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Tutoring by Tape

FRANK B. COOKSON



THE idea of using machines for drill work or tutorial work is not in itself new. If there are differences in the approaches we have been using they probably lie in the techniques which we have used. It is the development of these use-techniques that I wish to discuss here.

What we have done and how we have done it may not indicate the exact path you might want to follow. Furthermore, it is to be expected that our own work is undoubtedly capable of being improved and refined to a considerable extent. What follows, then, is offered in a spirit of "We had good results by using certain techniques which we want to share with you. You're welcome to use them and improve on them."

Our own experimentation has so far been confined to the field of ear training. You may not be interested in that subject but let's strike an agreement. I'll explain how we use tape as a tutor in the field of ear training. You can concentrate on noting how you can apply our techniques to your own field.

To show how the tape-tutoring plan was worked out it becomes necessary to outline at least a portion of the subject matter and the manner of presentation. The students first learn to hear harmonically. After a beginning has been made along harmonic lines the students are trained in melodic perception. Actually both harmonic and melodic perceptions are taught simultaneously during most of the school year but harmonic perception is stressed first.

To implement their work the students are taught six basic patterns,

three for major and three for minor, these being quite similar to the patterns presented in many schools of music both in this country and abroad. Because it is more natural for students to isolate the pitches of melody than it is for them to isolate the pitches of the bass, the harmonic patterns are taught downward from the soprano. The six patterns therefore are these:

If the soprano pitch is harmonized as

5-major
3-major
1-major
5-minor
3-minor
1-minor

Thus in a major key:

if we harmonize *mi re do*
by *I V VI*

the students would be expected to sing (outlining the basic harmony):

3-1-5 (major pattern with a pitch of *mi* for 3)

5-3-1 (major pattern with a pitch of *re* for 5)

and 3-1-5 (minor pattern with a pitch of *do* for 3)*

* In passing it should be mentioned that the first-year harmonic vocabulary (for ear training) includes seventh chords as well as an analysis of bass position. To keep this presentation within reasonable limits our treatment will concern only the so-called soprano feeling involving triads.

You can begin to perceive what our general approach is from study of the above. It is not unique in any sense. In fact it follows procedures common to many types of classes. We are attempting to teach recognition of certain materials of music to the extent that those materials can be recognized and properly identified regardless of how they are interwoven.

Now that you know some of the materials we attempt to teach, let's ask, "How have the tape machines

helped us?" Before our experimentation began, the majority of class time was devoted to learning the patterns and using them. Furthermore, as a supplement to class work, the students were placed in groups of about four or five and were requested to indulge in additional self-guided study. The rub was this, however, and it was a twofold rub: (1) I would personally (and pri-

Students learn to sing the downward pattern of

5-3-1major
3-1-5-major
1-5-3-major
5-3-1 minor
3-1-5-minor
1-5-3-minor

vately) be moderately irked at having to spend so much time in class going through rather elementary drills. (2) The students would personally (and not so privately) be irked at the ineptitude of themselves and their colleagues in trying to handle the supplementary drill.

Now you can begin to guess how the tape machines have helped us. The drill that used to occupy the majority of class time is now available on a series of tapes. Each new drill is introduced in class, whereupon the instructor, in high glee, now tells the class, "You'll find this drill on such and such a tape in the library. Here are some dittoed sheets explaining the details. Work with

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Song . . . Its Role in the Vocal Studio

LEON CARSON



IN recent years many of our able colleagues have written much and well on constructive technical, anatomical, and physiological aspects of the vocal teaching field. Some of this material represented new thoughts and some revived old principles in new dress. Occasionally one wonders if too little stress is being laid on the more aesthetic features of professional practice. While the title of this informal talk may seem somewhat commonplace to teachers and singers, it must be admitted that the subject matter, although important in the teaching and singing routine, frequently is given but minor consideration in preparation and actual analytical understanding. Often too little serious heed is given to the full value of a well-integrated teaching repertory as an important segment of the average day's schedule of instruction. Because of time limitations and the vast scope of all types of music composed for solo voice, reference will be confined to the classification designated as "serious" vocal music. While the content of this discourse may have nothing new to offer, it may possibly serve as a refresher.

During a considerable period of experience in the field of vocal audition adjudication, I have found in many instances an intimate understanding and a limitation of a reasonably broad repertorial knowledge on the parts of the contestants. On one specific occasion, in an audition held under excellent auspices and participated in by approximately 100 students of various grades, the singers had previous

access to a syllabus of 400 or so approved vocal compositions. Yet out of that total number only 52 different songs or arias were selected and sung during the audition period. Frequently, tempi and standard traditional phrases of basic musicianship and interpretation were unsettled and at times incorrect. Naturally this reflected upon the source of preparation—the teacher. One simple conclusion to be drawn therefrom is that each and every one of us as vocal teachers needs to engage in intermittent excursions into the fields of repertorial research. In decades past the selection of song material, its various phases of preparation, and advanced program-building were considered to be largely within the province of the vocal coach. Today (and still leaving work for the specialized coach) these same duties are becoming more and more the responsibility of the well-equipped teacher of singing, with emphasis laid on the private teacher if the latter is to keep pace with the required strengthening of his status of professional individuality.

Technique First

Before song can enter into the complete and comprehensive picture of all-round singing and artistic development, there first must be instilled in the minds and bodies of the potential singer an understanding and command of a dependable technique, sufficiently thorough to serve as an unfailing vehicle for the singer's participation in the currently diversified circles of singing

activity. This statement is not calculated to arouse controversy with those who believe that the singing voice can be developed through the use of repertoire from the very beginning; it is simply a statement of well-considered opinion. The professional demands on the young singer of today are varied and exacting, and therefore there must be a command of an acquired stabilized vocal technic, regardless of the oft-repeated claim that musicianship is fast becoming the dominant, controlling factor in the performer's fight for a career. Technic is the beginning and the means; the manipulation of song material from an intelligent, interpretative standpoint is the end.

What is song? To the beginner in singing, the question could be answered by the statement that a song is a musical composition to be sung. For the more mature student it should be added that regardless of various types, styles, and languages, a good song can be defined as a metrical composition of varying length—a musical expression or utterance, the meaning of which is made plain by the combined use of words and notes.

Thus, the two principal parts of any song are text and musical notation in all its numerous forms—a textural and musical union. It might be added that the so-called "song without words," regardless of its musical value, is not a song at all. Because one of its principal component parts is missing, it should be allocated to the class of the vocalise and not be considered a complete song form.

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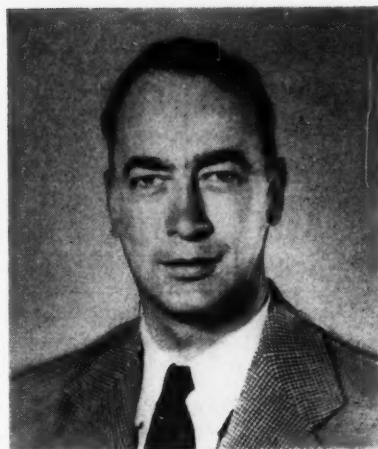
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From Purcell to Schoenberg at Noon on a College Campus

LAURENCE A. PETRAN



FOR a number of years the Music Department of the Los Angeles campus of the University of California has presented programs on Tuesday and Friday noons which are attended generally by the university public. In the beginning these were given largely by the university organists with occasional soloists, but in recent years students, alumni, and faculty have participated to an increasing extent. For many years the programs were of a general nature with a few exceptions, for example, when in 1942-43 Dr. George Stewart MacManus played the Bach *Well-Tempered Clavier* in eight recitals throughout the year. However, since the spring of 1945 these programs have often been grouped into series which concerned individual composers or special topics. This report begins with that date and continues through the summer of 1948, when the author went on sabbatical leave. The various series consisted of from two to eleven programs each, accounting for perhaps one-third or two-fifths of all the musical events presented at the university. The purpose of all programs was to bring music to the campus generally, to give talented students opportunity for public performance, to present specialized literature for the benefit of the music majors, and to increase the reputation of the department.

Conditions in the University and Department during this time were constantly changing. At the close of the war the total university enrollment jumped from around 3,000 for the 1945 summer term to as much as 15,000 at times thereafter, and the number of music majors increased accordingly from less than 100 to well over 300. The department offerings at first consisted largely of the-

ory, history, and professional courses, but classwork in applied music was gradually added with a corresponding increase in staff members with performing abilities and interests. Of the performing organizations, only three choral groups and the band survived the war, but thereafter the orchestra, chamber music, men's glee club, and other groups were re-established. Also student extracurricular activities were revitalized and a new organization, the Music Workshop, sprang into being with piano, opera, oratorio, and symposium groups as subsections.

Unfortunately the equipment remained about the same. No practice facilities as such were available, but classrooms and offices could be used when not otherwise occupied. The outstanding features of the music equipment were a large and excellent pipe organ and a fine concert grand piano in Royce Hall auditorium.

Practically all the University's musical daytime programs have been given at noon, that is, within the period from 12:00 to 12:30. The average number of students present on campus increases rapidly from before eight in the morning, reaches a peak near the noon hour and then drops off rapidly. As classes are held

continuously throughout the school day and there is no vacant hour in the schedule, noon was chosen for the programs as the least bad of a number of bad times. The attendance at the programs naturally fluctuates with the total university enrollment, the type of program, the performers or organizations appearing, and the approach of term-paper or examination time. As the Friday programs have usually made use of the organ, they have always been held in the Royce Hall auditorium. For some time the Tuesday programs were held in an Education Building auditorium, seating about 300, but it was a great satisfaction to transfer these to Royce Hall too when the smaller room proved inadequate. Attendance was not required of the music majors, and they made up considerably less than half of the usual audience. The great majority was drawn from the campus in general and also to some extent from the surrounding community before the parking situation got too bad. Publicity consisted of announcements posted on the bulletin boards from two to six days ahead, stories in the *Daily Bruin*, and occasional notices in the city press.

The choice of subjects for the series of programs was dictated by a number of factors. At the beginning the talent available in the music department, which was then offering very little in the way of applied music, was rather limited, and students majoring in other departments were always welcome as participants. At first the largest proportion were pianists and singers. Many of them were studying privately with off-campus teachers, and the effort was constantly made to avoid working at

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Problems of a Music Library in a School of Music

RUTH WATANABE



IN recent years schools of music have paid an increasing amount of attention to the development of their libraries. Because these schools operate as relatively independent units though connected with a university (for example, the Eastman School of Music of the University of Rochester or Oberlin Conservatory), or as a separate entity without university affiliation (for example, the New England Conservatory or the Curtis Institute), their libraries are generally housed within their own buildings and exhibit a considerable degree of independence from general or miscellaneous libraries. Whether or not we like it, we must face the fact that from an organization point of view, music collections have been something of an afterthought in the over-all development of libraries on the college level, and now we must of necessity catch up with the rest of the library profession. The progress within the past decade has been good; by process of trial and error the music librarian has worked out some practical means of administration and most collections have reached proportions which make them functional and of considerable importance to the institutions they serve.

A music-school library is a special library serving a special clientele. This clientele is undergoing a change of character. No longer is the music student the long-haired eccentric. He now thinks of himself as an active citizen—part and parcel of the society in which he finds himself. Although his principal interest is still that of becoming a thoroughly trained professional musician, the processes in education of specialization on the

one hand and integration with the humanities on the other have naturally made for a healthy curiosity about things musical in relation to things general. This curiosity has had a great deal to do with the structure of the library.

The ideal music library has been described time and again by librarians, musicologists, and educators. While we take it for granted that the ideal is virtually impossible to attain, we also can assume that the average music-school library contains or has available the basic types of material necessary in working toward that ideal, that is to say, scores of standard repertoire for all media taught in the school, plus a fair amount of historical, biographical, critical, and reference resources. Some libraries possess additional material, such as phonograph records. Thanks to present-day standards of education, however, the music student is no longer satisfied with these items alone, which fifteen or twenty years ago would have been deemed sufficient. Even on the undergraduate level he is becoming critical of standard editions, or he is curious about old editions, or he wants to delve into original sources, or he desires first-hand acquaintance with a large field of contemporary work, or he seeks knowledge of the extra-musical background of a composition in question. This means that besides multiple editions of a work, the music-school library must stock up on standard references in the fields of literature, history, aesthetics, philosophy, and psychology (to mention but a few), which are the obvious adjuncts to the study of music.

In a specialized music-school li-

brary, staff-faculty relationships create something of a problem of status for the librarian. In liberal arts colleges the librarian works with general material in conjunction with many other librarians and may be considered a member of a well-established library community. In the school of music, however, where the courses of study are specific and demand a highly developed technical knowledge and a creative point of view (for example, courses in styles, seminars in a given period) the librarian must have the same highly developed technical knowledge and the same creative point of view. In other words, the librarian in a music school must himself be a musician as well as a librarian. As such he considers himself as a professional on par with the faculty. But sometimes he finds that unless he is teaching a course or two and is called "faculty," he is neither wholly faculty nor wholly clerk, but something of each, since one or two librarians in a school community can hardly be considered to have a definite status.

The music-school library, if it exists independently, must take care of its own public relations. This problem would be solved by some supervisory officer in a liberal arts library, but in a special library the librarian himself or some member of his staff must take on the added responsibility of establishing friendly relations with non-library people, with a faculty library committee, or with the community at large.

The physical organization of a music-school library presents a worrisome problem. In contrast to the arts music collection whose housing

(Continued on page 52)



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Comparing Intonation of Solo and Ensemble Performances

JAMES F. NICKERSON

THIS study was designed to permit a comparison of the intonation of solo and ensemble performance of the same melody as well as additional comparisons of each to the following intonations: equal-temperament, just, and Pythagorean.

Members of six highly musical string quartets attached to six Mid-western colleges or universities¹ were asked to perform a melodic passage in solo and in harmonic ensemble. The music was from the Haydn *Emperor Quartet*, which comprises four variations giving the melody successively to each of the four quartet instruments in identical harmonic settings. Disk recordings were made of each performance by means of a unidirectional microphone held approximately one foot above the bridge of each instrument. To reduce the task of analysis of the performances, representative samples²

¹ University of Kansas, Lawrence, Kansas; University of Missouri, Columbia, Missouri; Iowa State Teachers College, Cedar Falls, Iowa; Cornell College, Mt. Vernon, Iowa; Conservatory of Music, Kansas City, Missouri; University of Minnesota, Minneapolis, Minnesota.

² Representativeness was achieved by a method of stratified random sampling (stratified by interval). Two "populations" of 792 notes, each representing the total solo and total ensemble performances of the 24 musicians were stratified and sampled as follows:

Interval	Population	Sample
Major seconds	120	30
Major thirds	240	60
Perfect fourths	144	36
Perfect fifths	192	48
Major sixths	96	24
	792	198

of notes were obtained from solo and ensemble performances for frequency analysis and conversion to interval size.³ Analysis of variance and *t* tests of significance were employed to test the significance of differences in comparing solo and ensemble performances and each, respectively, to equal temperament, just, and Pythagorean intonations.

Frequency analysis was effected by means of an especially designed technique involving sound-on-film loops and stroboscopic analysis. With appropriate checks and corrections made for variations in speed of sound-recording and playback equipment, the samples of notes chosen for study were re-recorded on 16mm sound film, bound into loops, and played on a 16mm sound projector. Single tones were thus made to sound continuously until estimates of frequency level could be made by means of a chromatic stroboscope. This method of frequency analysis proved to be considerably more reliable in the hands of an experienced operator than methods employed in previous studies.⁴ It also offered

³ Interval size was reckoned upward from the root. The position of the root was determined by analyzing the frequency of the four most "musically prominent" roots to be found in the melody. The average of these four notes was considered to be the best estimate of root.

⁴ A recheck of thirty tones selected at random from those analyzed yielded a standard error of measure of 1.1462 cents (0.011462 semitone) and a standard error of an average of 0.296 cents (0.00296 semitone). Thus the mean interval sizes reported in the results to follow would vary less than one cent (.001 semitone) in 99 out of 100 such estimates.

greater validity because it afforded the experimenter opportunity to match the movement or fixity of the stroboscopic disk pattern to the movement or fixity heard in the musical tone. The method proved easy to handle, inexpensive, and a much faster technique for analysis of frequency data of musical tones than those used in previous studies.

To summarize the results of the comparisons:

1. Significant differences were found between interval means in one or more of all comparisons attempted.
2. Solo and ensemble performances varied significantly only in the performances of thirds.
3. The number of significant differences was at a minimum in solo *vs.* Pythagorean and ensemble *vs.* Pythagorean comparisons.
4. The number of significant differences was at a maximum in solo *vs.* just and ensemble *vs.* just comparisons.

The "conditioning" effect of continued exposure to the equal temperament of the modern keyboard apparently has little influence upon musical performance freed from the keyboard. The departure of both solo and ensemble performances from the equal temperament, particularly on thirds and sixths where theoretical differences are at a maximum, indicates this.

Pythagorean intonation seems to be a demonstrable practice today, theoretical denials notwithstanding.

The marked correspondence of not one but both performances to

(Continued on page 50)

Psychology Discussions

A STUDY OF PREFERENCES FOR THE NATURAL, PYTHAGOREAN, AND TEMPERED MUSICAL SCALES. Barrett Stout

THE purpose of this investigation was to make a study of musicians' preferences for melodic and harmonic intervals and progressions in the natural,¹ the Pythagorean,² and the tempered³ musical scales. There has been much discussion among musicians as to the relative desirability of the use of these three scales, particularly the natural and tempered, in singing and playing. This is especially true of singing and stringed instrument playing, because here the variations in pitch are entirely subject to the performer. It is hoped that this study will throw some objective evidence into the discussions.

The reason for confining this investigation to musicians is the belief that the differences are so slight in some instances that preferences expressed by people who are musical would be more meaningful than those expressed by non-musical people.

¹ The natural scale in C is derived from the 1st, 3rd, 5th, 9th, 15th, 27th, and 45th partials of the fundamental F in the 32-foot octave, 44 cycles per second when A in the 4-foot octave is 440 cycles. To bring these tones into the form of a scale they must all be transposed to the same octave. (See John Redfield, *Music a Science and an Art*, p. 47, New York; Alfred A. Knopf.) The ratios of the frequencies of adjacent notes in ascending succession beginning with the tonic are 9/8, 10/9, 16/15, 9/8, 10/9, 9/8, and 16/15.

² The Pythagorean scale in C is obtained by tuning perfect fifths and fourths alternately up and down, beginning on F.

³ The equal tempered scale is the scale in common use. It is obtained by dividing the octave into twelve equal parts giving twelve equal semitones. This is accomplished by starting with a fundamental, multiplying it by the 12th root of 2, 1.059463, to obtain the second pitch and multiplying that product again by the 12th root of 2, and so on until the octave, or double the frequency started with is obtained.

Four octaves of a piano were tuned to the natural scale by one of the experimenters, who is an experienced tuner. It should be apparent, of course, that only the notes of the diatonic scale of C, in other words the white keys, could be included in this tuning. All but one string of each unison was damped, so that there could not possibly be any out-of-tune unisons.

With the piano so tuned, the following recordings were made on a phonograph record: the scale as-

(Continued on page 67)

INTONATION FROM THE VIEW-POINT OF THE VIOLINIST. Ottokar Cadek

WE frequently hear references to violinists who play with "perfect intonation." At the same time we know that to play an extended composition without a noticeable slip is an almost superhuman accomplishment. Fortunately, as with artistic singing,¹ various psychological phenomena operate to make the listening ear tolerant in a concert situation as contrasted with a laboratory experiment.

However, barring mechanical slips, what is the actual pitch objective of an artist performing on a relatively unfettered instrument such as the violin? Is it the just system of intervals based on the simplest ratios of the overtone series? Or is it the equitempered intonation of the modern keyboard instruments? Or is it a fluctuating, instinctive matter which gives the string artist an expressive medium comparable only to the human voice?

Being a mere violinist, I rushed in with an answer where psychologists

¹ H. Seashore, "Objective Analysis of Artistic Singing," *University of Iowa Studies in Psychology Music*, IV, 1-159, 1936.

tread with caution.² On the basis of my own experiences as student, teacher, and performer for many years in a string quartet, and of the absorption of a considerable amount of practical methods, scientific treatises, and experimental investigation dealing with the subject of intonation, I ventured the conclusion that stringed instruments are best served by the Pythagorean system of intervals as a point of departure.

For the purposes of the present article I must assume that the reader is familiar with the theories of the four most important systems of tuning—Pythagorean, just, mean-tone, and equitempered. It must be recognized that the Pythagorean and just systems are impractical for a keyboard instrument, since the sharps and flats are not identical and some new pitches are required for each new key. This limitation does not apply, however, to stringed instruments.

It has been asserted by various scientists as well as musicians that performers on stringed instruments can and should employ just intervals. The renewed interest in the just system during the past century is largely due to the researches of Helmholtz, who was not himself a performing musician. There is no doubt something fascinating about the just, sometimes called natural or pure, theory of intonation. It is based on the simple ratios of the overtone series, therefore it is "natural." The intervals are taken at their smoothest

² O. Cadek, "String Intonation in Theory and Practice," *Music Journal*, VIII, No. 3, May-June, 1949.

(Continued on page 74)

Barrett Stout



EVALUATION OF TWO METHODS OF TEACHING MUSIC APPRECIATION.

Morton J. Keston

THE question posed at the beginning of this experiment was, Which of two methods of teaching music appreciation is superior: (1) an exposure to serious classical music with explanatory comments designed to arouse interest in the music to be heard; (2) exposure to serious classical music without comment?

In order to gather information regarding the relative efficacy of the two different methods, two groups of students were tested at the beginning and the end of the school year. The first, an experimental group of 48 senior-high-school students, were enrolled in classes in music appreciation which were conducted according to Method 1 above; the second, a control group of 41 senior-high-school students, were enrolled in classes in music appreciation which were conducted according to Method 2 above.

A testing instrument which could determine with reasonable accuracy the musical discrimination of a given individual was required for the study. Because such an instrument was not available, the Keston Music Preference Test was devised. This test consists of 30 items recorded on acetate discs. Each item includes four music excerpts, 45 seconds in length, which were selected according to the following classification: serious classical, serious popular classical ("pop concert") light concert (dinner music), popular (swing, etc.). The four excerpts

are presented in random order, and the student is asked to rank his preference for each of the four excerpts in a given item. This ranking procedure is continued for all 30 items.

A weighting system was devised for scoring the test. According to this system, the *lower* the numerical score the more discriminating the individual; a *high* numerical score indicates a preference for popular music. The score of an individual may range from the highest possible score of 0 (no departure from the preferences of music authorities) to the lowest possible score of 159.6.

The reliability of the Music Preference Test was determined by analysis of test-retest scores according to an analysis of variance procedure. The test was found to be consistent and to discriminate with sensitivity between individuals.

The validity of the Music Preference Test was determined by administering the test to a group of expert musicians and to groups of college music majors. The consistent low scores of the music groups

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BOWING AND PSYCHOSOMATICS.

Abe Pepinsky

THE fiddle as an auxiliary machine or organ projection (to use Curt Sachs' terminology) has undergone many changes during the past three centuries for optimal adaptation to human manipulation, and will probably remain in its present form for some time to come. However, there are good, bad, and

indifferent fiddles. The poor beginner has usually to contend with a "wretched box" until his parents are assured that the child has some talent and that it is worth while going on. But however bad the "box" may be it is seldom as bad as the bow. It would require a very fine performer indeed to make music with the "stick" ordinarily entrusted to the tender mercies of the beginner.

Imagine yourself as a performer trying out a new bow. At first you may attack boldly as you would with your own stick. You find that it doesn't respond in the manner accustomed. Not only does the bow fail to give you what you thought you had a right to expect aurally, but it actually "feels" different to you. The muscles of the bow-arm and hand seem inadequate in handling the novel situation. Your nervous system, consciously or unconsciously, attempts to readjust the muscular control of the complicated system of levers. You try to fit, again and again. Even the fingers of the left hand sympathetically try to help in this readjustment. In fact, the whole person is soon involved. Or, you may begin quite timidly with long steady-state tones, feeling your way until you build up a sense of confidence in the adequacy of your control of the strange bow. As a skilled performer, you learn to respond to the new feel of your well-trained muscles relatively quickly.

This is hardly to be expected from the near beginner. His conception

(Continued on page 72)

Ottokar Cadek



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The Organist's Opportunity

ROWLAND W. DUNHAM

REQUIREMENTS for success of the organist probably exceed those for success of other musicians in the matter of diversity. The organist must be, first of all, dependable in the performance of the solo literature for his instrument. He must understand, to some extent, at least, the difficulties of transcription in accompaniments. He usually needs to have some command of choral training, in order to develop and maintain one or more choirs for the church services. All of these details demand some specialized training for the adequate performance of his duties as a church organist.

There is one particular ability, unobtrusive yet significant, which will give the discriminating listener a concrete clue as to the organist's adequacy. I refer to his ability to improvise. Improvisation may assume the proportion of somewhat extended pieces of music, especially during the communion services. More common are the smaller musical interludes between, preceding, or following regular musical numbers included in the service. These moments represent, more than any others, the real criterion of any organist's true skill.

What are the difficulties of this seemingly simple task? They involve that elusive quality vaguely termed musicianship. Ask the professional for a precise definition of this subject and he will indulge in a verbose and scattered attempt. In actuality there are several phases in the education of the organist that, when completely mastered, are most likely to result in a fair modicum of musicianship. These are basically three in number: the training of the ear, the

thorough understanding of the construction of music (known as theory), and wide knowledge of the literature of the special instrumental or vocal field. Add to this a technical equipment sufficient to cope with most of the ordinary difficulties and you have a list of the attributes of the organist who may produce improvisatory essays, small or large, that are interesting and appropriate.

Improvisation is erroneously presumed to consist of wandering about on the keyboard without premeditation, plan, or purpose. This we know to be quite the reverse of the fact. Remember the days of the silent moving picture when theatres possessed organs of a sort, played usually by ladies with meager musical training or gentlemen of scanty ability? Those were the days when musical meanderings on the organ were something to hear. To be sure there were "cue sheets" with each picture designating prescribed pieces of music for every second of the presentation. Added to the wretched playing of these compositions there was the problem of getting from one piece to another with its possible modulation. Sometimes the player did a bit of original diversion from the printed cue sheet to indulge in a sort of free improvisation that made the "talkies" most welcome. The musical monstrosities of those days are remembered with shudders by those of us who went to the movie theaters.

Harmony has been taught uselessly for many years. Those organists whose main stock in trade is the I, IV, V reiteration need to do something about it. Without a feeling for real harmonic variety, improvisation

will inevitably be flat and stupid. Few victims of harmony courses seem to learn much from exposure to what ought to be a thrilling and profitable study. Weakness here is possibly the greatest deterring force in the hands of the organist in our churches today.

From contrapuntal experience the utilization of such features as imitation and sequence is out of the question. To move our block chords after the fashion of Victorian hymn tunes is scarcely sufficient for worthwhile improvisation.

A study of musical form will serve to initiate the musician into the fundamentals of the balance of phrases, extension and variety of phraseology, figure treatment in its many phases, and the general architecture of musical works.

Tone color concerns the organist with his varicolored resources. Even the most ardent devotees of the *Baroque instrument* must still regard the tonal coloring as necessary.

In outlining these details that are admitted to be the musician's tools, it is apparent that much of our unfortunate service playing is attributable to serious lack in one or more categories. The American Guild of Organists wisely refuses to depart from past insistence on standards for examinations that cover the needs of the self-respecting organist. Experience has shown that many are called and few are chosen, judging by the high percentage of failures.

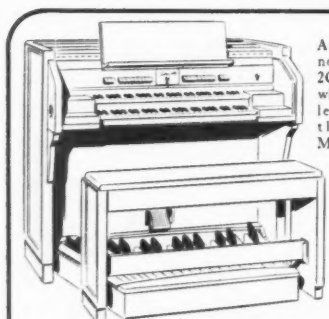
Improvisation as an art has disappeared except in some of the French churches. There it is practiced as an integral part of the service elaborating musically the

(Continued on page 64)

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Integrated Music Teaching

JOSEPHINE FRY



A WELL-KNOWN teacher said to me recently, "Each year I promise myself that I will use fifteen minutes out of every one-hour private piano lesson for nothing but musicianship, and each year I never do it." Several others have said, "I wish I could discipline myself to devote the first five minutes of each lesson to ear training."

To these teachers and to all others who are alert to the present trends my message is: You can include all phases of musicianship in your individual lessons provided you do not set any one phase apart as something special, as theory, but rather integrate every aspect of musicianship into your teaching as a whole. Make the knowledge of form, ear training, and harmony the backbone of your instruction. This you can do, no matter what instrument you use or how short the lesson. This you should do whether your pupils are beginners, intermediates, or very advanced; whether they want music as a hobby, for general culture, or for professional purposes; whether you teach in the studio, school, or conservatory.

The theme of integration is being carried out in some of our teacher-training institutions today. I know of one such place where a thorough examination of the music department was made just ten years ago, and the entire curriculum was adjusted to meet the highest standards of integration possible at that time. There was a tie-in between the ear training classes and the keyboard harmony and music appreciation classes. There was a direct connection between keyboard harmony, written

harmony, creative work, and sight singing.

But what about the relationship of those classes to the performing ability of the students? The classwork began with elementary material, while most of the playing and singing were in the very advanced to young artist categories. The classwork progressed at a very rapid rate on through the college levels, but I assure you that many students found the work exceedingly difficult because they lacked previous training. A composition teacher in an eastern music college said to me only a few months ago, "It is regrettable, but we cannot take it for granted that our freshmen already know the tonic triad." I am sure you have heard similar stories many times. Fortunately this is not the whole picture, but the lack of well-rounded musical training is so prevalent that it influences the curriculum planners.

More Musicianship

In fairness to the private music teachers I must say that I know many who have tried to meet this need. Some years ago the New York Singing Teachers Association contacted a music educator for this purpose. He called me into consultation, and together we mapped out a plan like the secondary piano courses now in use. Many private piano teachers have succeeded in persuading their pupils to take one piano and one musicianship lesson a week. The National Guild of Piano Teachers encourages the use of musicianship phases in auditions. And I was greatly pleased when the Ada C.

White composition prize was made available through the Guild.

An artist teacher (private teacher) said to a master class which I attended a few summers ago, "I do not teach harmony. But we analyze. If a student is incapable of doing this I send him to a school where he can take the proper courses." That is all a teacher should do in terms of theory, at the artist level—analyze the structure of a composition. Indeed that would be sufficient if the student had grown up with aural theory well integrated in his musical development.

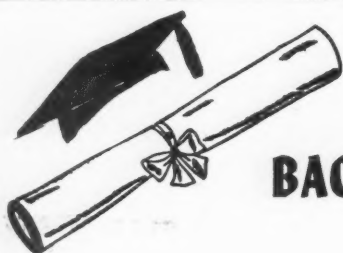
Generally speaking, a very good job of integrated music teaching is being done by those who specialize in teaching beginners. This is true of both private lessons and classwork.

To carry the theme of integration beyond the elementary level and produce results of lasting benefit to the pupil calls for a very definite plan on the part of the teacher. The foundation of this method is the apprehension of *form* in music. Begin and end each unit of the lesson with the structure of the composition, and make sure always that the sense of hearing is active in your pupil's response and performance.

In teaching a composition break it down to its phrases. The first rhythmic response should be to the sweep of the phrase as a unit. And last, take note of the swing of the meter which carries the rhythmic pattern through the phrase. Ear training here consists of body response to the elements just described.

Melody is approached phrasewise with attention focused on the first

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Control and Guidance of Musical Behavior

ARTHUR FLAGLER FULTZ

THE very wording of the topic, "The Control and Guidance of Musical Behavior" carries with it certain implications that push forward for explanation. Why *control*, why *guide* musical behavior? Isn't authentic musical behavior spontaneous anyway? Even if it could be shown to be advantageous and desirable to control and guide it, wouldn't the establishment of controls and the introduction of guidance prove disappointingly artificial and synthetic? And once they were effected, wouldn't the result at best be a mechanization and disruption of what ought to be natural, easy, and untrammelled by any obviously conscious effort? Could such musical behavior ever attain an acceptable level of artistry? And is it not incongruous to apply such terms as control, guidance, and behavior, which are associated with the objective precision of the scientific method, to the techniques and theories of what must necessarily be regarded as an art? And if we should accept the idea that control and guidance of musical behavior are desirable, just how would one go about imprisoning so flexible and volatile an art into a system of controls?

These and many other problems are suggested by the topic. We too have searched our minds for answers to them. For sixteen years we have tried to structure our thinking and our techniques so that they would lead to effectual, reliable controls and guidance of musical behavior. This is because we have had educational and rehabilitational ends in mind rather than esthetic and artistic objectives, as one after another

we have added to or modified our procedures.

These procedures have grown out of some very practical music education problems on the one hand, and from some of the more definite needs of patients requiring rehabilitation, on the other. Individuals and groups both form the locus of these needs and problems. Church choirs, community choruses, glee clubs, small operatic productions, professional ensembles, and students seeking individual instruction in the studio comprise the circumstances under which they arise. Later with these have been encountered the more baffling situations presented by the musical behavior of patients.

Meaningful Performance

However, our task has been pointed up more clearly for us by the musical guidance emphasis upon music making. It has never been primarily a question of how the musical selection could be more perfectly rendered, but rather how musical behavior could be made more meaningful to the performer. Music has been regarded as a means of communication in which the performer is to find an expressional vehicle rather than an impressional tool. How could the singing of our choir boys become such compelling experiences that they would accord it top priority when competing interests tend to discourage and disorganize their efforts? Could piano-playing become so rewarding as to justify its position in a youth's development of much-needed socially adjustive skills? At first glance these problems appear to be preeminently social in

character, but a deeper insight shows them to be prominently related to personal equilibrium. It has often been observed that such considerations lead away from the field of music education proper into the more complicated fields of personal adjustment and rehabilitation. It becomes increasingly necessary to be able to find some basic aspects of musical behavior that can be made subject to control and to use these features of the musical act to bring about better equilibrium among the dynamic forces whose imbalance threatens an individual's integration even to the point of doing violence to his physical and mental health. It is from such a background of practical problems that we feel impelled to bring forth a system of control of musical behavior that will result in an organized method of guiding it to functional ends. Musical values that can be used in both education and rehabilitation in this way have been identified.

It is my purpose here, first, to show how a study of the emergence of musical behavior has helped to identify some critical elements which make it readily subject to control and guidance; second, to outline the techniques of control that have led to the discovery of types of musical behavior possessing definite prognostic value; and third, to point out some of the results and potentials of guidance in the light of these known controls, with a view to locating significant areas for further investigation.

In the emergence of musical behavior it is possible to discern the beginnings of certain universally

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The Professional Status of the Church Musician

BETHUEL GROSS

WHEREVER men have erected temples of worship they have usually considered the performance of music as an artistic aid to their religious ritual. Whenever sacred music is performed the services of the musician are automatically engaged. The musician who devotes his life to sacred music inherits a tremendous professional legacy. He belongs to the ancient priesthood of musical clergymen who have assisted all manner of men in previous civilizations and cultures to commune with God.

The church musician is much more than a mere artisan. He combines all the qualities of clergyman, priest, physician, psychologist, teacher, counselor and scholar. Sacred music can be no better or no worse than the sum total of the mental tempers, emotional sensitivities, and artistic skills of musically inclined personalities. The monumental sacred literature of Palestrina and Bach is the direct derivative of their intellectual, spiritual, and technical profiles. No one of these three qualities alone can withstand the demands made upon the musician who serves professionally in the sanctuary, whether he is affiliated with a white-steepled chapel in the smallest hamlet or with an imposing Gothic cathedral in a city.

With these concepts in mind, we discover upon investigation that the professional status of the church musician falls into the following categories: attitudes, religious sensitivity, and musicianship. These three attributes involve the mind, the emotions, and the necessary physical and sensory skills.

The greatest of all the arts is the art of diplomacy. Diplomacy usually connotes only political negotiation. To the semanticist, diplomacy embraces all of the ramifications of human relationships. Of all the personality traits that are listed by psychologists, the ability to get along with others is the most important. Many personalities, in every walk of life, have been liquidated because they failed to adjust themselves to those with whom they came in contact. This gift of the gods can be summarized in one word: attitudes.

The attitudes of the church musician—or his lack of healthy attitudes—have resulted in the music department of the church often being referred to as the “war department.” The attitudes of the church musician toward the minister, the music committee, the members of the board, professional colleagues, and the members of the choir will determine, in large measure, his effectiveness in the realm of sacred music.

Humility

The first step in turning the penetrating searchlight of self-analysis on one's own attitudes is to acquire the rare mental temper of humility. In truly great personalities there is always a humility which is infectious. Unfortunately, a large majority of our professional musicians would win no prizes for manifestations of humility. A humble disposition works miracles in nearly all human relationships. Attitudes that are born of humility will in themselves create

a desire to live, and let live, to give others the benefit of the doubt, to accept our associates and friends for *both* their vices and their virtues, to suspend judgment, to rise above jealousy, and last, and most important, to gain confidence and good will—all attitudes which are essential for the professional growth of the church musician or, for that matter, of any musician.

What should be the attitude of a church musician toward the minister? It would eradicate much unpleasantness if choir directors, organists, and soloists would realize that the minister is held responsible for the entire program of the church. The church musician is engaged to assist the minister in creating an ecclesiastical aura conducive to worship—not to give him a musical education, as benevolent or necessary as this might seem to be. If the minister has certain preferences in the administration of his parish, comply with his requests. If he is habitually wrong, let the pulpit committee worry about it. A continuous series of personal or professional conflicts with the minister inevitably is the prelude to the church musician's resignation, which is a compassionate synonym for “being fired.” It is expedient to remember that one's best service can be rendered only if we attempt to work *with* as well as *for* our superiors.

In most churches the music committee is the liaison between the music staff and the trustees or the deacons of the church. The music committee can, and should, be the stethoscope for the church musician,

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The Voice and Singing

HYGIENICS OF THE VOICE. John
Lester

THE singer can be afflicted with many ills—some real, some imaginary. All present problems for the teacher. The objective of every voice teacher is to guide the student in the development of enjoyable and artistic singing. Any human ills which retard progress or handicap the student in any way can be included in the topic which I have chosen—the hygienics of the voice.

Ailments which afflict the voice may be classified under two main headings: organic and functional. In considering the organic disorders, I should like to discuss the general health of the body, and then the health of the larynx, throat, nose, and sinus.

In the "golden age of singers" it was held that in order to sing well, it was necessary to keep the body in good general health. Those singers swore by light exercise, good food, and plenty of rest. I am sure that their ideas are equally sound today, but modern conditions make the precept harder to follow. The

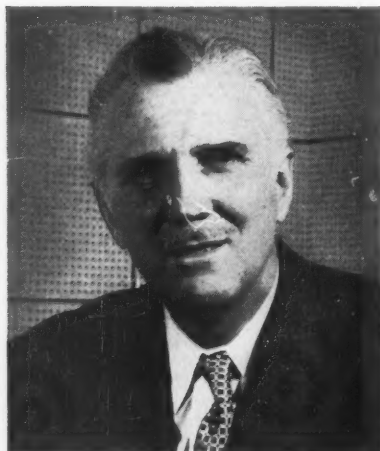
modern prima donna must be very careful of her diet. She must have strength to sing like an angel without looking more robust than a movie queen. Still, exercise should be light. Heavy exercise that builds strong muscles not common to the vocal process may rob the vocal mechanism of needed energy and give the body a muscle-bound condition that decreases the flexibility of the vocal tract.

At first evidence of any difficulty, it is well for teachers to inquire of students as to their physical condition. In cases of heart trouble, hernia, and similar illnesses, it may be dangerous to work too strenuously. I am sure we all agree that to sing well requires organic energy and that good health is of utmost importance.

One fact often overlooked is that practice should be daily in order to develop muscular tone. The lapse of three days is enough to weaken larynx muscles markedly. Vocalists must exercise to their full range regularly. No one can expect to lay off for three days and sing brilliantly

(Continued on page 62)

John Lester



Nelli Gardini



SCIENTIFIC knowledge alone cannot make a singer, and no matter how much scientific knowledge the teacher may have, he cannot achieve good results by such knowledge alone. I believe that every teacher of singing should have good natural talent and should know how to produce more than agreeable, correct, resonant sounds. I do not believe it possible for him to recognize a correct sound in others unless he has experienced these vocal sensations and understands the natural physical adjustments which occur in passing from one group of notes to the other. The most important factor in learning to sing is to learn how to produce without apparent physical effort beautiful mellow, round, resonant tones. Learning to make pleasant, resonant sounds involves patience and perseverance. It means long, tedious hours of concentration and arduous practice. The old Italian masters considered at least two years necessary for this preliminary work alone, which is the very root of the singing voice from which all its branches grow.

What shall we do to learn how to produce correct and beautiful sounds? Where will we find a progressive, orderly conduct of procedure which will guarantee this result? It is *not* in the books on anatomy, physics, or acoustics. The human voice is a phenomenon. In range, it is possible to encompass three or four octaves. The variations of syllabic utterances are innumerable. It is almost impossible to express in words how one controls the voice in singing, for the sensations are so many and varied.

Simplicity and naturalness are essential to freedom of voice. The ideal achievement is to sing with physical ease and simplicity of attitude, but with vocal intensity and mental alertness. How much the student should know about "vocal" science is problematical and depends entirely upon his temperament and intelligence. There should be nothing that might confuse or mystify. When the student is well advanced he is ready for analytical, physical information.

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CHALLENGE THE VOICE STUDENT WITH TEACHING. Mignon Bollman Mackenzie

MOST of our voice students go to colleges or conservatories for study after high school and later take their places as musical leaders in schools and churches of the communities to which they return. Their importance in these places is increasing. They are the ones who will bring music to the people in a practical way. They will be expected to be able to give vocal instruction, to discover new talent, and to give many young people their first opportunities to perform. Their teaching will either prepare their students adequately for, or hinder them from, careers in the field of music.

We must recognize the fact that of the great numbers of vocal students in this country only a very small percentage ever become successful as concert artists or have operatic careers. Yet, too many teachers as well as students go on striving for these goals, and only after much disillusionment reluctantly turn to teaching. Far too prevalent among us teachers is the point of view that a singer is not ready to teach until his career is over or has proved unsuccessful, and that teaching is something he should turn to with apology. A teacher with that outlook sees the whole field of vocal teaching from the standpoint of what he did or did not accomplish in his own career. On the contrary, there are those of us who believe that teaching singing is challenging enough to demand the best possible preparation of any musician. We are convinced, too, that teaching singing may be an end in itself, since it demands sound knowledge of vocal pedagogy as well as practical experience as a performer. Most of all, the career of a singing teacher demands the musicianship so often lacking in the preparation of singers. The days are gone when a teacher's best credentials were autographed pictures of the great or near-great on his studio walls and vague references to European operatic careers.

An indication of the trend today in voice teaching is expressed by Henley when he says, "Teachers of singing today are alert and competent as businessmen who conduct their business along progressive lines—thoroughly abreast of the times. It

is the duty of the veteran teacher of our beautiful Art to speak the heartening word, to lend from his experience and wisdom, and to be ever ready with the helping hand for the young teacher of the Art of Singing."

(Continued on page 59)

THE TEACHER'S RESPONSIBILITY TO THE STUDENT. John Seagle

THE first problem and the first test of a music teacher's responsibility to a student takes place at the audition. Sometimes there is no problem. The pupil is either very good or very bad. These instances are rare. It is the in-betweens—youngsters with some talent, some voice, and some personality—who constitute the bulk of voice students. And there the teacher who is not a prophet has to take a chance. It is only after working with a pupil for some time that one can predict with any degree of certainty what chance the pupil has in the professional field. Given two pupils, one may have a better voice and better natural gifts than the other; but if he or she is satisfied with that natural endowment and is lazy, indifferent, and lacks ambition, the lesser endowed one may go much further in the long run.

What constitutes a good music teacher? What basic qualities are necessary? A good teacher must first of all be a good musician. If he himself is able to sing, has a good voice, that is a great help to the imitative type of pupil. The good teacher must be able to inspire the

pupil and give him confidence in himself. He should be a psychologist, possess the patience of Job, be sympathetic and yet firm, be able to envisage the pupil as a person and not just a disembodied voice.

There are many types of teachers. There is the voice technician, the teacher-coach who emphasize style, the teacher with connections who is successful in placing his pupils. All of these types have their place and, if they are honest in their work, will build up a following of pupils who are looking for what they can give. It would seem to me that we as teachers should try to incorporate as many of these qualities in ourselves as possible.

Big, richly endowed institutions, such as Juilliard and the Curtis Institute in Philadelphia, can offer opportunities of many kinds which individual teachers and smaller schools cannot. Their chief advantage is that they are in a position to offer some chance at getting experience. However, living in big cities is often expensive and lonely, and for a young student it is often a menace to health and morale. The successful students at our big conservatories are the ones who have been well trained by the home-town teacher. It has been proved that co-operation by teachers and by music clubs and interested individuals can provide the opportunities for development and necessary experience that are essential to any young singer's training.

We teachers must put aside jealousy, fear of competition, and prejudice. We are not here to change

(Continued on page 52)

Mignon B. Mackenzie



John Seagle





SUCCESSFUL CAREERS IN MUSIC

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The story of trumpeter DIZZY GILLESPIE outstanding Martin artist

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1 John Birks Gillespie, better known today as "Dizzy," began his career with an instrument furnished by his school band. A neighbor loaned him a trumpet so he could practice at home.



2 Born in Cheraw, S. C., Dizzy got most of his formal education in Philadelphia, where he was recognized as an outstanding member of his high school band.



3 Long hours of practice paid off when Frank Fairfax listened and liked his playing. He gave 18-year-old Dizzy a job... the beginning of a professional career that was to bring him fame.



4 After playing two years with Fairfax, Gillespie joined Teddy Hill's band, which toured England and the Continent... receiving an enthusiastic welcome from European jazz fans.



5 When he returned from overseas, Dizzy decided he needed a horn on which he could play his very best. After a careful trial of leading makes, he selected his first Martin.



6 Dizzy, during the early 1940's played in a group at Minton's Playhouse in New York where he and a few others created a new type of jazz that was to become known as "bebop."



7 The next several years he gained considerable recognition playing trumpet with Duke Ellington, Cab Calloway, Benny Carter, Charlie Barnet, Earl Hines, and other famous bands.



8 With Oscar Pettiford, Dizzy got together a small 52nd Street combo which lasted until 1946. Later he organized several small and large bands of his own.



9 Esquire magazine voted Gillespie its "New Star" award in 1945. Metronome's poll in 1947 acclaimed him top trumpeter in the land. Dizzy Gillespie, King of Bop, had arrived.



10 Like so many leading musicians, Dizzy is convinced that his Martin can't be beat, especially for recording. His fine trumpet work can be heard on records under many labels.



11 The marvelous technique of Diz with his Martin has made him the most copied trumpeter since Beiderbecke. His beret, glasses and tiny goatee have become the trade-mark of bop.



An Eye for Music?

LESLIE E. FRYE

ARE teachers born not made? We often hear it said that they are. Whether true or not, most of us have acquaintances and friends who are very good teachers in the field of their interest. This is so even though their formal education did not extend beyond the elementary level. They seem to have a knack for using their native abilities and talents in teaching others.

The alert, effective teacher, regardless of his or her subject field, trains all of the pupils' senses. In the field of music, the average layman thinks of the sense of sound as the most important.

The senses of touch and sight, however, are found to be of equal importance, while those of smell and taste play a secondary role.

General Objectives

Let me consider for a moment some of the general objectives the music teacher attempts to achieve. Whole volumes have been devoted to these, but briefly they may be listed as:

1. Providing rhythmic experiences and developing native abilities on the kindergarten and lower elementary levels.
2. Teaching fundamental principles and discovering special abilities and talents on the upper elementary and junior high school levels.
3. Developing aesthetic taste and cultural appreciation and training special abilities and talents on the secondary levels.
4. Promoting participation, developing abilities, fostering enjoy-

ment, and interpreting music on the adult level.

If this listing is acceptable to you, let us move into the next step of considering the visual material and techniques which may be used to assist in accomplishing these objectives.

Application of Audio-Visual Aids

The use of the sense of sight has a much broader significance than that of just training in the ability to read notes. There are, for a simple example, the unlimited possibilities of teaching the historical aspects.

The following are suggestions for the application of visual techniques in the teaching of music, based on the four general objectives listed above.

1. *Kindergarten and Lower Elementary Levels.* There is a wealth of audio-visual material now appearing on the market, beamed at the lower elementary grades. New machines, such as three-speed record players, wire, tape, and disc recorders, and combinations are now available. For small children, this type of material provides music experiences which did not exist even two years ago.

We do not ordinarily consider three dimensional objects as visual aids because they have always been with us. Toy instruments, dolls, and decorations may be employed on this level to provide vicarious and even direct experiences in developing a feeling of rhythm and self-expression.

We should not overlook the possibilities of the sound filmstrip for

use with the lower elementary grades. The still picture, coupled with a sound recording, makes more meaningful and real, music experiences that were formerly only abstract exercises.

Lantern slides which illustrate nursery rhymes are tailored to fit into the child's world of phantasy and "make believe." They are entranced with Hansel and Gretel and the tales of Hans Christian Andersen.

The sound motion picture is valuable in showing how to make certain movements. The children see others of their own age doing things which they may have considered difficult or may have been too timid or bashful to attempt.

2. *The Upper Elementary and Junior High Level.* There are unlimited possibilities on this level for the use of audio-visual materials in the teaching of fundamentals and the discovery of individual aptitudes.

A good voice may be augmented by the use of some type of recorder. It must be kept in mind, however, that voices change, but opportunity is available for further development and individual attention from the music department.

The use of song lantern slides with picture illustrations and the bouncing ball technique increases the interest in group singing and participation. A partly darkened room tends to decrease self-consciousness and encourages naturalness and expression.

Children at this age have better coordination than smaller children.

(Continued on page 70)

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HOLLYWOOD



Extending the Uses of Films in Music Education

DELINDA ROGGENSACK

WHY does that section of the auditorium from which one can get a good view of all the players of the orchestra, or from which one can see the hands of a concert pianist, fill first? What would the football game be without the pageantry of the marching band between halves. What arouses the curiosity of children more than the visit of the piano tuner? Why does a piece of music become more meaningful because one has heard it in a special setting? On the other hand, why, in the early stages of the motion picture—the days of silent films—did “seeing” seem empty to the point where a pianist or an organist was employed?

Music is essentially something to be *heard*, except where it is used in combination with another art. It will be agreed that, even though music is an auditory art, such one-dimensional devices as recordings, radio, and silent movies fall a little short in providing fullest enjoyment except for the comparatively few highly skilled listeners. For most people music becomes increasingly meaningful when the origin of it is visible. We know that all of our learning comes through the senses, that, as some psychologist puts it, “a person is first a creature of sensation, then of memory, and finally of reason.” Appealing to two senses is usually better than appealing to only one, especially when for the sake of music we combine hearing and seeing.

The impact of the motion picture as a vehicle of effective mass communication is immeasurable. It has been said that prior to the turn of the century only 4 to 5 per cent of our population had an opportunity

to enjoy any form of professional entertainment, partly because of admission costs and the inaccessibility of the entertainment. Like educational opportunities in the arts, these entertainments were offered only in the large centers or resorts. The simultaneous arrival of many forms of communication—the sound motion picture, recordings, radio, television, and modes of travel—has changed the “cultural aristocracy” of the 1880’s to a universal culture developing from all walks of life.

Statistics are usually boring, but the implications to be drawn from some of the following are very challenging, and while many may argue about the intellectual, philosophical, ethical and artistic values of what comes out of Hollywood, the fact that the sound picture is a powerful educational tool is unquestioned. Libraries report amazing increases in demands for biographies and stories following picture runs of literature heretofore listed as dull and stodgy. After *A Song to Remember*, biographies of Chopin and George Sand were much in demand, and Iturbi’s playing of the Chopin *Polonaise* sold more than a million copies of that work in six months. Before that, less than two thousand copies were sold annually. While it is regrettable that in the minds of most people there is only one *Polonaise* and Chopin wrote it, it is worthy of note that it took Chopin out of the “long-haired” class and gave him meaning for everyone. Many examples as interesting and far-reaching as the one just given might be cited. Not only has the motion picture increased interest in literature and recordings, but it

has been one of the forces which has caused the gratifying increase in the number of concert associations, and our concertgoing population has reached almost staggering figures as compared with those of even ten years ago.

Educators were quick to grasp the importance of motion pictures as an educational device. It took a war, however, with its needs for all possible short-cuts in effective education, to drive home to an indifferent public, the values of these aids to our educational institutions.

Hollywood’s ventures in the field were for entertainment purposes only, with eyes continually on the box office. For obvious reasons of competition and because many educators, like some religious workers, believed that education must be dry and matter-of-fact, the first attempts at educational films were dull and unimaginative. That phase is ended, and the entertainment and educational screens have come to respect each other.

In the total picture of education, the music field has been the slowest to capitalize on the values of the motion picture, not because music teachers did not realize the worth of the device, but rather because there were important factors of production, especially in *sound*, matters of content, and agreement on technics standing in the way. We are happy to report fine progress, thanks to forces which have been actively working for adequate production.

How to select films for teaching and use them properly is an important story. The films are here and

(Continued on page 55)

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The Accordion—Little Sister of the Organ

FRANCIS L. YORK



THE history of instrumentation is one of a continually increasing number of instruments in general use. When Mozart discovered the clarinet he did not hesitate to incorporate its use in his symphonies. Most innovations of this kind have met with strenuous opposition. The chromatic kettledrum, though not of very recent invention, has only lately become a necessity in the orchestra. There are still French horn players who reject the double horn although it adds much to the value of the instrument. Many double bass players do not like the possibility of adding the lower third to their instrument. Owing to Tchaikovsky's charming use of the celesta in his *Nutcracker Suite*, this instrument has now become a recognized part of the symphony orchestra. Many of us have had a prejudice against the saxophone, probably because of the excruciating experience of listening to our next-door neighbor's little boy trying to play his C-melody sax. But Rachmaninov has used it with fine effect in his *Second Concerto*, and it must now be reckoned as a worthy member of the modern orchestra.

And now the accordion is knocking at the doors of our conservatories and colleges, asking for admission to the list of instruments for proficiency in which we give a diploma. The modern accordions, especially those of the multiple-switch or stop type, are practically new instruments which music educators must recognize. Having very little technical knowledge of the instrument, I am perhaps less hampered in my judgment of its capabilities. My own impression of it, until recently, was that it was a grotesquely overgrown edi-

tion of the harmonica or mouth organ of our childhood days and should be described as someone has described the oboe—"an ill wind instrument that nobody blows good," but as I have already said, the modern accordion is something entirely different. Unfortunately, there are still in use many of the obsolete type, and manufacturers vary among themselves in the types they offer to the public. It is hoped that this will be largely remedied in the near future by the cooperation of the instructors and the manufacturers, and that an attempt will be made to standardize the instrument. The best instruments now have a greatly increased range, from deep organ-like tones to high tones which suggest the timbre of the oboe. An orchestra, when it plays well music that is suitably arranged, is capable of producing surprisingly, fine effects, so we find that musicians, especially those in conservatories and music departments of colleges, will have to solve the problem of whether to admit this new instrument to the same status in curricula as is given to all the instruments in the orchestra, as well as to the voice, the piano, the violin, and the organ, thus allowing a student to make it his major subject for a diploma or a degree.

The instruments of the orchestra are almost entirely one-line instruments, producing but one tone at a time. Students of these instruments are badly handicapped in the study of harmony and composition, as compared with the students of the piano and organ. I think a great advantage would be gained for these students by combining with the study of these instruments a course in the study of the accordion, which is essentially an harmonic instrument. In my own school I have allowed a candidate for a degree to write, as partial fulfillment of the requirements, a complete method for the modern accordion, showing the possibilities of the most recent models and also stressing the great value there may be for the study of harmony in the use of this instrument. Another student is allowed to make his accordion proficiency a minor subject in his study for a degree—making the study of musical theory his major subject. I understand that this is an innovation, but it has already been done in some other schools and we expect it to be successful in ours.

As you all no doubt know, the accordion has been used intermittently for many years, either as a member of the symphony orchestra, as in compositions by Tchaikovsky, Prokofiev and Roy Harris, and as a solo instrument, as in works by Virgil Thomson and Henry Cowell and many others, so it has the backing of distinguished musicians and I am suggesting that you no longer regard it simply as a "kist of whistles" but as an instrument worthy of a place in the list of instruments allowed for study toward a diploma or a degree in colleges or music schools.

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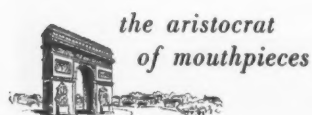


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3. The wire recorder permits recording up to a full hour without interruption. The recorder needs no attention at all during the lesson.

4. Because the wire spool can be used again merely by recording over the wire, cost beyond the initial purchase is negligible. At the same time, spools can be kept indefinitely as a chart of progress.

5. Parents can help the student practice; and they get a sense of participating in his music education, which helps the teacher and builds the student's morale.

(Continued on page 54)

MUSIC educators have known for a long time that the greatest obstacle to the advancement of music participation is the time it takes for a student to gain proficiency. Most of the effort by music educators and their organizations toward advancement of music has been aimed at improving, enlivening, and speeding the learning process.

Most of the progress made has been in the field of teaching methods. Teachers are learning to use methods that capture the student's interest and short-cut the rote-learning and mechanical practice that cause boredom. Various systems of class instruction and new methods of beginning with simple tunes instead of scales are the best-known examples.

Comparatively little attention has been given to another important problem: the ability of the student to keep pace with the lessons, to absorb all that can be taught him, and to improve through practice between lessons. Emphasis has been on improving techniques at the lesson, rather than in the mind and home of the student.

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Essential Principles in Piano Teaching

ROSE RAYMOND

THE vocation of teaching imposes on those who have chosen to follow that profession a responsibility of the highest order, the responsibility and duty of leading the student into the realm of knowledge and performance. No one can teach another to know and to perform. One can only stimulate, elicit, and develop in the mind of another the ability and the will to learn. The teaching of music, more than any other field, is difficult and challenging by reason of its complexity—because of the interplay of the physical, instrumental, and emotional aspects of the learning processes involved. It is therefore necessary to give careful consideration to the choice of approach and methods that may yield the best results, with the greatest satisfaction to both teacher and student.

All children today, through high school age, have so many activities, important and unimportant, that it seems more necessary than ever to find the shortest and, at the same time, most thorough and efficient means of presenting technic and interpretation. We teachers must be very ingenious and skillful in presenting all the elements in order to cover this vast material involved in music study. The main objectives for teachers should be to have pupils learn to comprehend music—to be able when glancing at a new page of music to sense easily and at once what that music says, what it will say when transferred to the keyboard.

Though a teacher of advanced piano playing, I have taught all types of students: beginners—I have never refused to take a beginner—(talented or untalented) and students of all ages. I shall discuss first the teaching

of the beginner, and I do so advisedly, for this branch of instruction holds for the teacher not only the usual responsibility but the privilege of laying the foundation of a musical career, whether it be, as in the majority of cases, one of learning, understanding, and enjoying music, or even occasionally one devoted to music as a lifework.

Basic Functions

Every beginner should have explained to him some of the basic things about the mechanism and the functions of the piano—how the hammers, dampers, and pedals work. He should be shown from the start that it is only through attention to the feeling and moving of the key that good tone-production can be attained. All children have pushed, pressed, and hit the keys in the first six or seven years of their existence before coming to the piano for the purpose of study, and they must be made aware of the need for a new approach to this much-abused instrument.

On the physical plane they must become acquainted consciously with their ten fingers, two hands, two elbows, and two arms. At the first lesson correct posture must be explained, taught, and insisted upon. Without correct posture no student can learn to play well or to balance and control arm-weight, and the failure to observe and maintain conscious attention to bodily freedom is undoubtedly one of the main reasons why the majority of music students want to stop studying at the end of the second year.

All students should have ear-train-

ing, rhythmic dictation, theory, and elementary harmony lessons each week. It is easy to offer all this even in a weekly half-hour lesson for the beginner, since in his case, with no prior handicaps to overcome, instruction based on definite principles of technic and interpretation consumes relatively less time than with "advanced" and possibly handicapped students. A sure and clear approach to technic must be made while the student is young in order to prepare him early for the study of repertoire, which today is more extensive than ever. The teacher must watch with closest attention, not only what has to be done but what each and every student is doing—what his particular difficulties, lacks, shortcomings, and tendencies are on the physical, musical, and intellectual plane. He must discover their causes and immediately help the student overcome them. They must be diagnosed either as physical or musical faults, and be corrected accordingly.

Turning now to students of all ages with previous study, the first step indicated is to diagnose their difficulties and proceed at once to help surmount them. I start them on the same silent exercises given to the beginner, as these are basic, only that I give more of them and work on them more continuously, since in most cases many wrong habits must be overcome, and these students, being older, can and should have greater stress laid on the mechanical and technical side. And it is here that the principle of forearm rotation is the liberating factor. Many of them had lost interest and, except for parental coercion, would have

(Continued on page 50)

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IN our specialized field of music education it has been my observation that students of all ages will pleasurably, meaningfully, and efficiently master only those necessary skills and habits for which they possess a strong and determined desire. The very essence of that functional value in life we call human character is the accumulation of this element of desire in relation to self, to society, and to God. The more I learn about teaching and the more experience I have as a teacher, the more cognizant I become of the importance and power of this element in human nature. If the various governments of the world would invest through their respective educational systems the same interest, energy, and money toward creating the right desire within the lives of their people that they are now investing in the search for authentic knowledge and special skills, the problem of world peace, along with the major problems of vocal pedagogy, could be solved in one generation. We get from life only that for which we have a strong desire. Therefore, this element of desire becomes in itself a primary source of power and expression in singing.

Everyone at this convention has a strong desire to become a better and more proficient teacher, else he would not be present. One of our strongest desires concerns the wealth of confusing knowledge available today on the subject of vocal pedagogy. We desire to know exactly what is and what is not authentic knowledge in our specialized field. We desire to know how we can improve our procedure in stimulating the natural development of the human

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It is one thing to possess a desire in life. It is quite another to possess the right desire. And it is still another thing to know how to get from life that which is desired. There are three principal ways in which we as individuals can do this. One is by physical labor, defined as hard work. Another is by mental research, defined as creative thinking. And still another, which at times is the hardest way of all, is by prayer, defined as that process by which the individual can keep his desire in tune with the will of God—the only source of beauty and expression in the universe in which we live and have our being. One of the most common reasons why a truly gifted student of singing does not completely arrive is the fact that one of these sources of power and expression has been neglected.

An outline for continuous study in the field of vocal pedagogy divides naturally into two main phases—the technical and the creative. Although the teaching techniques and procedures in each of these two phases of study are closely correlated, the objectives of the two are decidedly different.

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phase is twofold—the natural development of the human voice, and the accumulation of the natural and acquired skills necessary for perfect control of the instrument. The objective of the creative phase is the actual re-creation of a work of art in the manner in which the composer himself intended his song to be re-created and interpreted.

The technical phase ends when the creative phase begins. True art in singing is born only when the potential beauty, the meaning and the emotional feeling recorded in the score of the song find natural expression from within the singer himself. In the words of Plunkett Green, "When the student's wings are grown the wise master will let him fly; he will cease to dictate and begin to collaborate."

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If we as music educators are to attain our immediate goal of self-expression in singing and our ultimate goal of creative art in singing, this business we are in, which we call Education, and the products we have to sell, which have been enu-

(Continued on page 66)



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RAYMOND

(Continued from page 44)

discontinued their music study, or gone in for popular music at this period. But in most cases I have succeeded in reawakening their interest by appealing to their intellect. This resulted not only in a renewed love for music, but in the realization that it was their job to do intelligent and artistic work and to strive for increased knowledge and perfection.

Intellectual curiosity is a powerful ally. It motivates the urge to learn the laws and rules of the art, the same as the rules of games of amusement and recreation. It starts the quest for the hidden secrets and beauties in a great work, be it of large or small design. It readily falls in line with a lesson-period packed with drill, exposition and analysis of content, or defects of technique and approach—and this is what every lesson-period should be. The trouble with much of our teaching is that it is casual. Teaching should be personal. The teacher must show the pupil how to work and must explain the melodic, rhythmic, and harmonic outlines in the composition studied. He must stimulate the student to form and adapt his hands to the needs of the score and to negotiate its obstacles in order to re-create the composition himself, thus expressing the intention of the composer.

NICKERSON

(Continued from page 21)

Pythagorean intonation was interpreted to suggest the presence of a *melodic intonation*. Since the findings of this study confirm earlier studies on melodic intonation it is assumed that melodic intonation approaches the Pythagorean. It is an easily demonstrated fact that any two simultaneously sounded tones will assume the appropriate just relationship for their most satisfactory expression. Clearly, then, we have other stronger forces at work shaping the intonation of melody.

The harmonic demands of the music used in this study are very secondary to whatever pattern of forces shapes the intonation of melodic line. This is interpreted from the small differences to be noted between solo and ensemble performances on all intervals and particu-

larly on thirds, fourths, and sixths where theoretical differences are large. It is to be noted, however, that any differences resulting from the ensemble performance of the melody are in the direction of the just interval.

The demands of the sensitive musician are corroborated even in the face of strong contrary theoretical statements. Likewise, the primacy of melody among the several factors involved in a satisfying musical statement is reiterated.

Some Conclusions

Necessary limitations of the musical material employed in this study prevent a knowledge of the extent of these observed conditions in all music but it is implied from these findings that melodic movement deserves and probably receives far more attention than harmonic blend in order to achieve a satisfying expression. In addition, future researchers should recognize that the dynamic interplay of forces arising from creative expression will not produce a single intonation pattern for musical performances but many intonations according to the relative strength of the various forces to which the performer is sensitive. Thus, departures from an average or theoretical performance will be the rule and not the exception.

From the evidence of the data obtained in this experiment the following conclusions are justified:

1. Performances do not conform completely to any of the intonations studied.
2. There is evidence of a melodic pattern of intonation in both melodic and ensemble performances of the same melody, which pattern approaches Pythagorean intonation. This confirms earlier findings.
3. Factors causing this pattern of intonation appear dominant over both ensemble (harmonic) demands and the often assumed "cultural conditioning" from equal-temperament.

It would seem in order for us to inquire further into the forces which shape melodic contour. They are other than the forces resulting from the vertical tuning of intervals. Pythagoras seems to have been able to describe something which is very much a fact today contrary to much of our carefully formulated musical and acoustical theory.



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SEAGLE

(Continued from page 33)

human nature; we all believe in what we ourselves are teaching. If this were not the case we would not be sincere, and worse still, we would not be effective teachers. We may also disapprove of what some of our confreres are doing. But if we are honest and at all broadminded, we must recognize the fact that fine singers appear from everywhere, and presumably are pupils of many different teachers and methods. So one must learn to live and let live.

The essential thing is that we lay aside our difficulties and cooperate in plans that will give all of our pupils opportunities to appear in opera and in concert before a friendly public. Thereby the pupil works toward a definite objective, gains much-needed and hard-to-come-by experience, learns to overcome stage fright, and furthermore finds out how to handle audiences. It also is invaluable to us teachers because it shows us what our pupils are capable of doing in public.

Thinking people the world over are coming to realize that there must be tolerance, understanding, and a certain amount of unity among peoples who do not necessarily think alike, but who are willing to sacrifice individual preference for the general good. And so, as a teacher, I must not only do my own best for the pupil, but I must also enable him to get started in his profession, and guide him until I know that he can make a go of it on his own. And I can't do the latter alone. I need the cooperation and help of every other teacher, musician, and sympathetic listener in town. Ladies and gentlemen, I need your help and you need mine, if we are to meet fully our responsibility to our students.

WATANABE

(Continued from page 19)

is taken care of by the college library, the music-school collection is sometimes shoved into some spare room in the school building. The variety of material in the collection makes the problem of housing even more acute than would be the case in a general collection. Schools of music are more likely to demand

sheet music and scores in great numbers and variety than the liberal arts music department, and this material is precisely the kind that requires the most ingenuity in handling. The differences in size and format are considerable between various types of sheet music. Moreover, instead of discarding outmoded matter, such as is possible in a scientific collection, the music collection must be constantly accumulating material without discarding it. Problems of binding appear hand in hand with the acquisition of music, which rarely comes adequately bound for hard student use. Unless a library is given a small fortune to permit binding, sheet music is apt to become torn and soiled. The practice of marking in music contributes to the disintegration of the library resources. Phonograph records and tape recordings pose additional problems, although these items might easily be met with in other types of libraries.

For Each Its Kind

While I have surveyed the problems of the music-school library from my experience, I am fully aware of the growing tendency in these days for music collections to be separately administered in liberal arts colleges and universities as well as in music schools. Perhaps some of the problems mentioned are of a transitory nature and can be easily solved in the course of time. I do not argue in favor of the school of music library as such, nor do I argue for the liberal arts college library. As long as different types of schools exist, there must be as many kinds of libraries, and each has its own place and function.

RENNICK

(Continued from page 12)

come if we could summon them all to march before us, would they point an accusing finger at us and say: "I wanted to learn to play music but you failed me." Or would they march along happily and say: "I sing in the church choir. My family enjoys my playing. I became a violinist because you gave me a good musical beginning. You inspired me to become a music teacher. I never miss a concert because you taught me to love good music. . . ."



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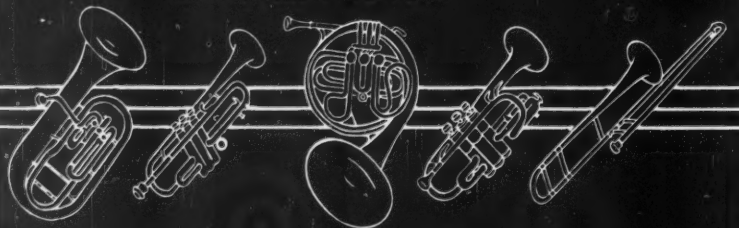
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LESLEY

(Continued from page 42)

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FRY

(Continued from page 27)

and last notes of the phrase, because the melody flows between these two notes. The melodic curve and the tonal relationships have more meaning for the pupil when approached in this way. Ear training at this point consists of recognizing repeated phrases, detecting minor differences, noticing imitative and contrasting phrases. Best results are obtained when the pupil is required to sing the melodies.

To give expression to what is being learned demands technique. Ear training and musical knowledge make technique more fluent and lasting. At the beginning of the phrase we make the physical adjustment and preparation required by the instrument, and the end of the phrase is the goal toward which we move, whereupon we release whatever muscular effort was required and prepare for the next. The result is evaluated in terms of the proper dynamics.

Harmonic progressions, likewise, are controlled by the need of phrase unity, and by the sequence of phrases moving onward toward climax and closing. Early ear training in harmony should consist of the recognition of active and rest chords, cadences, and chord qualities.

The phrase, then, becomes the vehicle for integrating all the musical elements in the process of learning a composition. It is the means by which the teacher can balance the mental and physical techniques of musical development in his students. The comprehension of form grows out of the ability to sense a sequence of phrases. The student should be so taught that he will be able to hear intelligently what he plays and to play what he hears in his imagination.

If the teacher is equipped to carry through a course of integrated instruction, there will be no need to form separate classes in musicianship until about the high school level. By that time the student will have a working vocabulary of form, rhythm, tonality, and chords. His hearing, reading, and performing abilities will be well blended, and he will be musically prepared to proceed in whatever direction his talents and means justify.

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ROGGENSACK

(Continued from page 37)

their influence is unquestioned. That they are time-savers and interest-getters has been proved by experience. That they are effective storytellers; that they present facts realistically; that they take the place of field trips or travel; that they arouse emotions; that, because of time-lapse photography and slow motion, they clarify concepts; that they are usable at all levels and all areas of professions, industries, and social strata; that they appeal to all degrees of intelligence makes the uses of the sound film bound only by the imagination.

However, the film cannot perform miracles. It is not for the lazy teacher or the indifferent student. It takes a clever teacher to teach properly with film. And a lot of good teaching must go on, day by day, aside from the film. It is merely an aid to good learning.

GORE

(Continued from page 11)

It requires, on the other hand, exact rhythmic precision, a kind of rhythmic logic largely unknown in nineteenth century music. The singers should be as exact as the players. This does not preclude their singing expressively. Perhaps this is an appropriate moment to question the thesis that "expressiveness" in musical performance means the distortion of the dynamic and rhythmic scheme. I should rather say that expressiveness in the delivery of Baroque music means, first of all, understanding; second, correct phrasing; third, correct accentuation.

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I have said that church music in the Baroque period was performed by small ensembles of singers and players. These performers were, in the best sense of the word, professionals, that is, they were thoroughly trained and constantly in practice. Most churches had choir schools where the boys really learned music—to read it, to sing it, to play it, and to compose it. Nowadays only a professional chorus like the Collegiate Chorale can sing at sight the music that the youngsters of St. Thomas' in Leipzig in Bach's day sang as a matter of course. And the solo singers who can really articulate what Bach and Handel wrote for single voices are few indeed. Even the few singers who can read music and possess a fair technique are so thoroughly schooled in the free style of opera and Lieder delivery that they are unable to bring to Baroque singing what it chiefly demands—objectivity. They are always trying to "do" something to the music—to hold back, to rush ahead, to make piano subito's, harsh *sforzandi*, or oleaginous portamenti. These things are fine in Wagner and Verdi, but they are false in Baroque music, because the notes themselves contain all the expressiveness that is needed. As Arnold Schering wrote, "The more smoothly, impersonally, unaffectedly Bach's recitatives are performed, the more gripping and true in style they are; the more Wagnerianly one sings them; the more one distorts them."

Hymns and Chorales

The hymn stanzas or chorales in the works of Bach, Buxtehude, Schein, and other Baroque composers present special problems. First, they should always be accompanied. The scores and parts indicate clearly that they are to be accompanied by all the instruments present. Many of Bach's works make no harmonic sense unless the bass is supported by an instrument of 16' pitch, since it crosses the tenor. Second, they should be sung simply, in a straightforward style, and with enough motion so that a phrase can be sung in one breath. Third, these simple, moving hymns are rendered unintelligible if one tries to introduce "expressive" elements, or, as Schweitzer put it, "Through mon-

strous swellings and subsidings, through rallentandi, long pauses on the *fermatas*, the lovely, simple line of the chorale melody is lost."

Schering wrote: "It would raise the monumentality of the Passions into the colossal if the chorales, which are not connected with the Passion story, were placed as bronze pillars of the church, as the voice of all Christian people—not as the reaction of a poor little choir in the choir loft, shattered and shaken by sentimentality. It would take a lot of trumps out of the conductor's hand and rob the hearers of time-honored illusions." Finally, the *fermatas*. For the Viennese composers of the late eighteenth century and ever since, this sign has meant a pausing on a note. In Bach's usage it indicated merely the end of a phrase, a breathing-mark. If you question the authority of Schweitzer and Max Schneider,* who are agreed on this point, take a look at the pieces in *The Little Organ Book*. There this sign is used at the ends of chorale lines, although the figuration in the lower voices is continuous.

One respect in which the Baroque differs from all other periods in music is its consistent use of the functional element known as the *basso continuo* or figured bass. Its purpose and character have been and still are to a large extent misunderstood. In nearly all the music written between 1600 and 1750 and in much thereafter—in opera recitatives and in church music on into the 1800's—it is a necessary element. The only pieces in which it is not called for are those that lack an actual bass (for example, *Aus Liebe will mein Heiland sterben* from the *Matthew Passion*) and the few pieces conceived in an archaic *a cappella* style, such as the motets of Lotti and the Passions of Schuetz. Often the figuring is missing, either because the score was reconstructed from a set of parts of which the figured continuo part had been lost, or because the composer, being also the organist, had the figures in his head and did not need to write them out. In anyone who has surmounted elementary harmony. That figured bass is required in Bach's so-called "motets" is apparent from the many places where, as in the chorales, the

* In his preface to the Urtext *Matthew Passion*. Breitkopf & Härtel, 1935.



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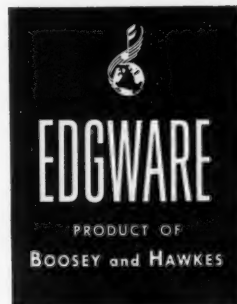
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tenor crosses the bass; also from the fact that Bach himself wrote out instrumental parts for *Der Geist hilft* and provided *Lobet den Herren, alle Heiden* with a continuo different from the vocal bass.

What instruments should play the continuo? In church music of this period, as Schering has pointed out, the only keyboard instrument allowed was the organ. (The Handel oratorios, designed for concert performance, follow the operatic tradition and require cembalo.) As to the

use of the harpsichord in Bach's church music, Schering has made it clear that Bach was bound by contract to avoid everything operatic in his church music; hence *the organ is the only keyed instrument used in his Cantatas and Passions*. It is certainly the only one mentioned in the scores. It is incredible that conductors the world over have followed the arbitrary decision of Max Seiffert and other editors, who dreamed up out of whole cloth the odd notion that the cembalo is to

play the figures in the solos, the organ in the choruses, when they have before them the composer's own scores with the simple word *organo* on every page.

The melodic bass instruments that go along with the organ vary with the setup of the piece in question. Normally a single cello is sufficient in a piece for a solo singer and one or two obligato instruments; in such pieces the addition of a contrabass makes the texture too heavy. But at least one contrabass is presupposed when the full string orchestra is in use. If there are oboes with the strings, a bassoon is needed to balance them and to give clarity to the bass line.

How are the figures to be realized? Bach's pupil Kirnberger's realization of the figuring in the *Musical Offering* is reprinted in Vol. 26 of the Bach-Gesellschaft edition, and there exists a realization by Bach himself of a passage from Cantata No. 3. From these and other sources (for example, *The Art of Accompaniment from a Thoroughbass* by F. H. Arnold), we know that the figures were to be realized as simply as possible, so as not to obscure the movement in the upper parts or, in the arias with continuo alone, so as not to detract from the melodic bass part.

Nobility

I have tried to touch on some of the problems that confront those who undertake the performance of Baroque church music. We need, not only in our musical services and choral concerts, but also in our week-by-week church services, to use more of the music produced during this period from 1600 to 1750, the greatest era in Protestant Church music. We need the deep convictions, the nobility, the humanity, the serenity, and sanity of the music of such men as Tunder, Schuetz, Buxtehude, Purcell, Praetorius, and Bach. We need this music to offset the shallowness, tawdriness, sentimentality and hysteria of the present day and the recent past. The nobility in these musical treasures will speak to what is noble in us *only* if we make the effort to meet the music on its own terms and perform it, as nearly as possible, in its own spirit.



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MACKENZIE

(Continued from page 33)

Certainly, with the United States taking a leading place in the musical world, it is imperative that sensible teaching methods be made available to vocal students. It should, however, be remembered that while teachers must have ample preparation, yet they learn by teaching. It is true that young teachers are not ready to work with advanced vocal students or to coach professional singers, but they need not wait for years to begin teaching. Whether they teach or perform, since singing opens ever-widening horizons before them, their learning days need never end. Almost always, advanced students who do not know just what to do after graduation feel the need of guidance. Few of them feel that they have learned enough to teach others. They know what their own teachers have taught them. They usually have a clear idea of what devices and techniques were helpful to them. However, they often do not know why we teach as we do and why we use certain approaches. How can we clarify their doubts and correlate their ideas to their satisfaction?

Materials-Methods Classes

In my experience the answer is found in the voice methods and materials class for seniors. Here I give students the opportunity to learn what many teachers have taught and what principles are held by the majority of those who are successful. Also, I teach them various techniques and guide them to sources of materials and repertoire. Guidance in the selection of repertoire alone makes such a class worth while. Repertoire in itself can be a terrifying problem for young teachers, since not only the type of voice must be considered, but also the vocal needs and musicianship of the pupils. My class is stimulating to me and to the students, for there are many vital questions raised and always too little time to answer them. For a text I use Field's *Training the Singing Voice*, since it forms a common basis for discussion and a point of departure. This book is the result of proper research methods and therefore is respected by advanced college

students. Of course one could write his own syllabus, but he would face the probability that it would become just another text for a voice class.

The tempo of the times makes it impossible for teachers of voice to give their pupils daily lessons as teachers in a more leisurely age could do, but we can teach well enough and inspiringly enough to infect our students with our enthusiasm. They must go on studying

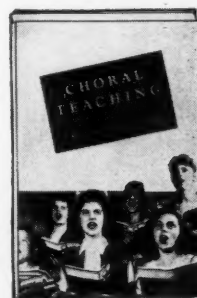
as well as teaching, and we must prepare them with well-ordered training to teach others. If we challenge our students with this preparation, we will not necessarily keep capable students from concert careers, but if they have the qualifications for teaching, we can help them to realize satisfying and successful careers in that field. As Cicero said so long ago, "What greater or better gift can we offer the republic than to teach and instruct our youth."

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PISK

(Continued from page 8)

ian" for the chorus, orchestra, or band hardly knows anything more than to distribute parts and collect them after rehearsals, and to attempt to keep track of material which is borrowed by students for practice or home-study.

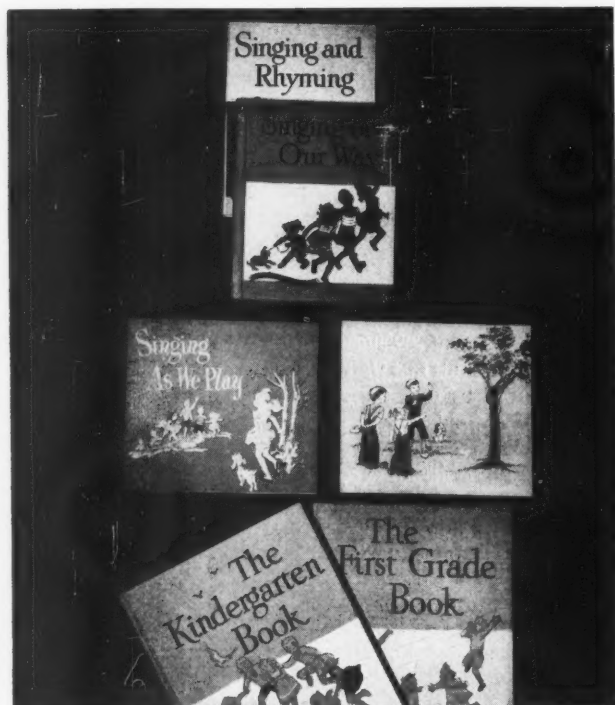
4. *Contents.* The contents of the music library consist, as has been previously mentioned, of books, scores, music pieces, and records. In most

libraries the number of books about equals the number of musical pieces. There is a wide range of these figures, depending on the financial means and length of existence of the institution. The NASM enforces its requirements as to minimum numbers, but the figures in the questionnaires vary from 400 to 8,000, the median average being 930 books. These books cover the fields of music theory, biography, music history, musicology, style criticism (analysis), miscellaneous books on musical subjects, as

well as dictionaries and periodicals. The attempt to find out in what percentage these fields are represented yielded interesting results. The content of theory books varies from 10 to 25 per cent of the total, with an average of 18.3 per cent. Almost equally large is the proportion of biographical and historical books. Biographical works rate from 10 to 30 per cent of the entire number, with an average of 17.5 per cent; books on music history also 17.5 per cent. Interesting indeed is the wide divergence in the number of musicological books, with ranges from 8 to 40 per cent. Here the median of 13.2 per cent is not conclusive, as only schools offering graduate work acquire books of this specialized kind to any great extent. The same is true of books on style criticism and analysis, which comprise from 5 to 15 per cent of the total with a median average of 9 per cent. Musical dictionaries and encyclopedias are standard equipment of all libraries. In some colleges they represent 2 per cent of the total, in one as high as 15 per cent. The average of 5 per cent would be normal. Musical periodicals also range from 2 to 20 per cent in various libraries. Those with the high percentages count not only the serious American publications but the musical trade-papers, educational and school music magazines, and foreign publications. A careful revision of the subscriptions should bring the average of 7 per cent down, as many periodicals of doubtful value are still gathering dust on the shelves of numerous libraries. In general, a sound balance between books on theory, history, and biography is noticeable, with musicological works and miscellaneous running a close second.

A very important part of the music collections is the records which are now everywhere in use. According to the questionnaires, records are needed not only for music history, literature, and appreciation classes (largest percentage), but for form and analysis, orchestration and applied music (comparing vocal and instrumental interpretations); also conducting classes use records in increasing numbers. Universities offering a humanities core curriculum for the general students are depending upon records as a means of demonstration. All of the contracted music schools

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own record collections. Their totals vary from 400 to 4000 items. More than 50 per cent of them (often as high as 85 per cent of them) are albums; however, the difference between these and the single records will be increasingly insignificant with the introduction of the long-playing records. Several schools have been given the Carnegie Set of Records as a foundation to build upon. The record questionnaire called for specification as to classical records, meaning standard orchestral or vocal works, historical anthologies, recording of contemporary music, and miscellaneous single records. Classical records amount to 60 to 90 per cent of the total, the median being 70 per cent. Of these, 75 per cent are instrumental and approximately 25 per cent are vocal. Only two schools report the lack of historical records for demonstration of old music; most of the others count around 10 per cent of their record collection among this group, graduate schools up to 22 per cent. Contemporary music does not have great appeal to college listeners; the average median for this typis is 17 per cent of the total, this figure being reached only by including schools with regular courses in Contemporary Music Literature, which then use 25 to 30 per cent of their records on modern music! Single miscellaneous records constitute about 36 per cent of their collections. The interpretation of the figures in the questionnaire would indicate a preponderance of records in standard literature, with historical records a poor second, and new music almost negligible.

Integration

One problem which has not received proper attention so far is the coordination between the three branches of the music library: books, scores, and records. It is necessary to purchase matching scores and records of the same work which is to be discussed in class from a book. Very often we find records in a collection with no corresponding scores; or a book about a symphony or a concerto without the illustrative score and record, or vice versa. A general plan integrating the acquisition of material for all three branches should be worked out. A trained music librarian, working in close co-

operation with the instructors, would be invaluable toward solving this problem.

5. *Budget.* In closing, a brief summary of several suggestions already made to cope with some of the aforementioned problems may be helpful. First, *location*: concentration of all material in one place easily accessible to students and teachers. Second, *catalogue*: centralization of all material in one master-catalogue to be kept complete in all places where music material is deposited. Third, *personnel*: use of trained

music librarians or, in lieu of them, adequate training for student library help. Fourth, *contents*: acquisition of all material necessary for courses and research, regular purchase of new material, balance of library contents according to fields emphasized, coordination of book, record and music material. Fifth, *finances*: raising the amount appropriated in the budget by convincing the school administration of the importance of the music library. If this last could be accomplished, all other problems would vanish into thin air!

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KESTON

(Continued from page 23)

as contrasted with the high scores of the non-music groups established the validity of the test.

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The Music Preference Test, Music Recognition Test, and Oregon Music Discrimination Test were administered to the students of the experimental and control groups at the beginning of the school year and again at the end of the year to note any differential effects of the two treatments.

In addition, information was col-

lected regarding the students of the experimental and control groups at the beginning of the year by testing procedures, from the office files, and by personal interview. By these means, scores were obtained on the following additional factors:

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The statistical tool utilized in the analysis of the data of the experimental and control groups was the analysis of variance and covariance. This analysis revealed that there was a significant difference between the means of the experimental and control groups when the final scores were adjusted or freed from the effects of the initial Music Preference Test scores. Ten further analyses of variance and covariance were then performed on the final Music Preference Test scores with both the initial Music Preference Test scores and each of the ten other independent variables held constant. In each case a significant difference was found between the means of the experimental and control groups on the final Music Preference Test scores after the necessary adjustments were made.

The educational implications of the results of these analyses indicate the superiority of the method of teaching of the experimental group. The final conclusion of this study is therefore that the method of instruction in music appreciation which utilizes instruction aimed to develop listening to music is superior to the method of instruction in music appreciation in which music is listened to without comment.

LESTER

(Continued from page 32)

on the fourth. Flexible, healthy muscles of the larynx will stand a great deal of exercise if proper care is taken. Those who have children realize how much a voice will take

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with no apparent fatigue. When we "shush" our children, I am sure we cut down their endurance. Certainly, after they get older the moderate speech of everyday life is no preparation for the strenuous vocalization at a ball game. I am not suggesting that singers train for endurance contests, but enough muscular conditioning is necessary to safeguard against over-fatigue in public performance.

The first sign of fatigue of the vocal folds is the increased effort needed to produce a resilient tone. At no time should one force the voice in an effort to create a brilliant tone. He shouldn't be discouraged, but he should check his technique.

Fatigue can be caused by singing too long without sufficient rest. It is easily understandable that long periods of loud singing fatigue the voice, but it is sometimes overlooked that soft singing is equally tiring. The early days of radio, when it was necessary to sing softly because of the loss of quality at high volume, brought forth the cry from vocal teachers that radio was ruining voices.

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Long periods of singing high or low are to be avoided. Excessive use of the high portion of the voice will cause enough rigidity to render the low voice difficult. The same can be said for excessive use of the low voice, making the high voice difficult.

Faulty technique is a common cause of loss of tone quality and control. All singers have technical faults of one kind or another and must always be alert to improve themselves. Certainly, one of the major responsibilities of every voice teacher is the development in the individual of an adequate technique to meet his needs. Voice teachers are aware of technical problems and have developed many ways of solving them.

The nature of the voice is such that almost constant guidance is desirable, especially in the early stages of training. A great many teachers feel that the customary one or two lessons per week are inadequate to teach musicianship and literature and to cope with the technical

phases of singing. The average student cannot afford to pay for enough time of the teacher. Since it is not likely that singers may have substantially more time, the answer to the problem may lie in a revision of teaching procedures.

How often does the average teacher explain a technical point in the course of a day? How often does he demonstrate a point of style? Would it be practical to meet students in groups for full explanations and open discussions? There

may be many musical as well as technical phases of voice training which can be effectively handled in groups with considerable saving of time. Can clinical procedures be used in the average studio? Would they stimulate student interest and understanding? If some of our basic problems could be solved by any procedures which result in an economy of time, there would be more opportunity for eliminating faulty techniques.

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ing is an unhealthy mental attitude. There is no physical function of human activity so keenly attuned to emotion as the vocal mechanism. It is this sensitivity that gives the voice a quality of expression found in no other musical instrument. Fear is the most common unhealthy mental attitude. I have seen more cases of disability from fear than from any of the other causes. There was the case of a baritone who had been filled with fears of forcing his voice. Discouraged and inhibited, he de-

cided it would be better to force for a few years, ruin his voice, and then turn to some other occupation. Within a very short time his teacher told him that at last he was beginning to sing. Of course, it is obvious that he had been pampering his voice because of fear.

The fear of not studying the proper method causes students to shop for teachers. Often a student goes from teacher to teacher without giving any teacher time to do him much good. Many students glibly

talk about the lack of throat consciousness and still complain about all kinds of strange ailments of the throat even though a specialist has advised that the throat is perfectly healthy. Their trouble is fear.

DUNHAM

(Continued from page 25)

plain chant melodies that are appropriate. Some of these performances are thrilling and beautiful. Exploitation of these organists in American recitals in a style quite foreign to their customary style and setting is something that some of us find reprehensible. A long composition such as a sonata or a fugue needs careful consideration and planning in detail to produce a work which is satisfactory. In the improvisations commonly heard in churches in Paris, applied composition is at its best. These are the models upon which American organists can base their own efforts in larger or smaller essays. Musicianship displayed by the melodic contour, the harmonic color, and the thematic treatment exemplify admirably the principal elements of fine musicianship.

Organists may therefore be judged, not by the artistry of the best literature, not by the skill of accompaniment, not by the ability to play satisfactorily the simple hymn tune (all too often a revelation of fumbling fingers and stumbling feet), but by the attractiveness of these miniature items under discussion here. There is no short cut to mastery. Superficiality is so rampant in church services everywhere it is indeed timely to call attention to the fact that, on the whole, the organist who can play small extempore bits musically is a rare person indeed.

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prepared has been observed, hence what looks like musical advance is really not so much that as we like to believe. Our young people have plenty of talent, an abundance of sincerity once it is brought to mind. They may become true musicians if they are guided properly and taught competently. That so much ability is allowed to launch into a career prematurely is one of the crimes of our commercially dominated artistic progress.

From all of which may be discerned that the opportunity of the organist is present in the hidden moments so generally overlooked. To make these opportunities count I offer two suggestions—the complete and practical mastery of fundamentals of musicianship and thoughtful, persistent practice.

GROSS

(Continued from page 31)

who can thus determine the heartbeats of those he is endeavoring to serve. If the director of music gives evidence of being amenable to suggestion and will gradually accept constructive criticism, he will prevent many misunderstandings which might destroy his effectiveness as a minister of music. The members of the congregation pay the church staff's salaries. Consequently, they have every right to voice their preferences through the music committee. The constituents of every parish have different musical backgrounds and tastes. Happy is that church musician who takes this fact into consideration in the selection and performance of sacred music.

The proper attitudes of the church musician toward his musical colleagues should render him immune to professional jealousy. What are some of these attitudes? A sense of humor is essential in all professional relationships. If only our choir directors, organists, soloists and choir members would understand how ridiculous anyone appears who takes himself too seriously, our church music departments would no longer have to be called "war departments." Those who take themselves too seriously must everlastingly be guarding an inflated ego—and what fragile balloons such egos are! Who can resist popping a balloon? The very

comfortable mental climate of realizing fully that no one can excel in everything, for almost everyone can excel in something, will be attained only by those who have a sense of humor which never permits them to take themselves too seriously.

I have observed organists who declared an open season on all choir directors to the extent that the congregations became conscious of their free-for-all battles. No matter how artistically the music is performed, this kind of tension destroys the

possibility of inducing worship. I recently heard of a choir director who incited an open revolt against his organist because the prelude to the anthem was played *andante* instead of *andantino*. Soon it was everybody's fight. I was once affiliated with a quartet who consistently endeavored, verbally, to cut one another to ribbons. As a result of this friction, their singing was as flat as a wet newspaper. A sense of humor would have eradicated all these personal or professional differences.

I have often thought that the

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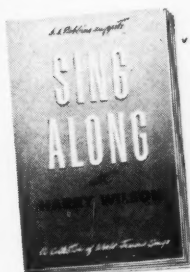
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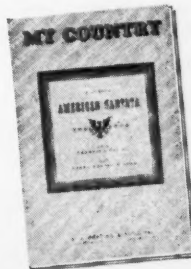
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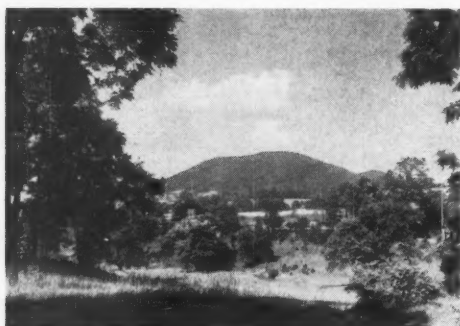
major part of our American church music is geared to the musical tastes and idiosyncrasies of the performers. We construct temples of worship which, in every detail, are monuments to man's devotion to a supreme Creator and yet many times we perform sacred music in a fashion which resembles the sensationalism of Hollywood. It is indeed ecclesiastical manslaughter to tolerate the personal whims of our concert, radio, and musical comedy refugees who invade the sanctuary with no

thought in mind but monetary gain. If a church musician enters the sanctuary with only a desire to demonstrate technical efficiency or personalized musical entertainment, the purpose of church attendance with its worship is violated. The needs of those who worship are not commodities that can be purchased at a ticket office. Sacred music should assist the heart and the mind to commune with God. This can be accomplished only when the musician himself is sensitive to the tenets

of Christianity. The church is not now, never has been, and never will be a competitor of the theater.

A director of music in a church is privileged to render a service to the younger members of his choir which perhaps exceeds any musical instruction, namely, to assist the clergyman in influencing the young people to accept the Christian ethic as a pattern for living.

By word and example the church musician, through his musical contacts with the young people of the church, can do much to offset the sordidness which is disseminated by the corner bars, the Hollywood scenarios, and the perverted novels of our day. The recent tendency to exclude religious training from our schools places a heavy burden upon the church to emphasize uncompromisingly the teachings of the Carpenter of Nazareth. In view of this compelling need of Christian education, the church musician must re-examine his professional profile and make sure that it includes a moral stamina strong enough to make itself felt by all those who enter the choir room and the choir loft. In other words, we need more Christianity and less Churchanity!



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SUMMER SESSIONS

EWING

(Continued from page 46)

merated, must stimulate within the bodies, minds and souls of our students a trinity of cooperative and creative effort. The human body is the singer's instruments therefore anything which can be done that will improve its efficiency will likewise improve the instrument. The human mind is the singer's source of creative power, therefore the act of singing is primarily a mental process and should be dealt with according to sound psychological principles. The human soul is the singer's only source of depth of feeling and spiritual maturity, therefore God has an important role to play in the vocal studio, in the practice room, and in actual performance.

Through the creative effort of these three sources of power and expression in singing, the mechanics of inhalation become the breath of inspiration and the art of singing becomes "glorified speech."

STOUT

(Continued from page 22)

cending and descending; a succession of thirds on all the tones of the scale; melodic intervals of the diminished 5th and major 3rd, both ascending and descending; harmonic intervals of the diminished 5th and major 3rd; a melodic progression of a descending diminished 5th followed by an ascending major 3rd; a harmonic progression of a diminished 5th followed by a major 3rd; a one-phrase melody; the same melody harmonized.

The same procedure was followed for the other two scales. The accuracy of the tuning was checked in all three instances by measuring the frequency of each tone of the scale through the use of an oscillograph. The frequencies were determined by the use of the formula $F \text{ equals } nDf/Nd$, where n is the number of performance waves measured, N the corresponding number of time line waves, d the distance covered by the performance waves measured, D the distance covered by the time line waves measured, and f the frequency per second of the time line waves (440 cycles). This formula is adequate where the sensitized paper passes by the oscillograph element at an approximately constant rate of speed, a condition fulfilled in the technique used in this study.

The measurements showed that the deviations of the actual frequencies from the theoretical in the natural scale ran from .17 to 1.10 vibration; in the Pythagorean scale, from 0 to .57; in the tempered scale, from 0 to .77. The largest deviation in all three scales was .03 of a whole tone. The l.p.d for pitch for the frequencies here involved is approximately .07 tone, according to Shower and Biddulph.⁴

Up to now the first unit of this experiment has been run with eleven subjects. This unit consists of the melodic diminished fifth and major third. The subjects were all students or faculty members in the department of music at the State University of Iowa. They were selected by one of the experimenters who was personally acquainted with each one.

The diminished fifth in each scale was paired with the diminished fifth


in each other scale. The major third in each scale was paired with the major third in each other scale. A scheme for presenting these pairs was worked out which provided for alternating order, direction and kind of interval. Each pair was presented 18 times. There were, then, 54 presentations of the diminished 5th and 54 of the major 3rd. Eleven subjects provided 594 expressions of preference on the diminished 5th and the same number for the major 3rd.

The subjects knew what kind of

intervals were being presented. That is they knew, for example, that the two intervals presented in the first pair were both diminished 5ths and that there was a slight difference in their tuning. This was the extent of their knowledge concerning the experiment. They were requested to indicate on the score sheet provided whether the second interval in each pair was more or less satisfactory as a musical interval of that specific name. The results indicate that this group of musicians definitely preferred the

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⁴See Shower and Biddulph, *J. Acoust. Soc. Amer.*, 3, 1931, 275-287.

melodic diminished 5th and major 3rd in the Pythagorean tuning to either tempered or natural tuning, and that they preferred these intervals in the tempered tuning to the natural tuning. The preference for the Pythagorean diminished 5th is stronger than the preference for the Pythagorean major 3rd. In the case of the diminished 5th the Pythagorean was chosen 84.2 per cent of the times that it was presented. In the case of the major 3rd, the Pythagorean was chosen 74.9 per cent of

the times it was presented. The preference for the tempered major 3rd over the natural is stronger than the preference for the tempered diminished 5th over the natural diminished 5th.

In our findings, which give the proportions of preferences for both ascending and descending intervals, an interesting thing may be seen. In the tempered scale the ascending diminished 5th is preferred more often than the descending; likewise the ascending major 3rd is preferred

more often than the descending. But in the other two scales the descending intervals are preferred more often than the ascending.

The results of this experiment are interesting in view of the findings of Greene.⁵ While Greene's study showed that violinists tend to play in the Pythagorean scale it was not known whether or not this performance was because of preference. The results of the present study indicate that their performance may be determined by preference.

⁵ Paul Greene, "Violin Performance with Reference to Tempered, Natural, and Pythagorean Intonation." *University of Iowa Studies*, Vol. IV, February, 1937.

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FULTZ

(Continued from page 29)

present, basic tendencies that provide the key to a uniformly applicable system of control. These basic tendencies are common to all human beings. The story of the emerging musical behavior is therefore a fruitful source of data valuable in developing a system of controls and guidance.

Controls and guidance are seen to be very accessible because, in studying the emergence of musical behavior in human beings, we find that it actually emanates from universal impulses. At any age level we are dealing with the same values. Mursell, in his eloquent treatment of *Education for Musical Growth*, has shown that true musical values are as valid in the simplest child as in the greatest artist, and that they are present in both, only in varying degrees of refinement in expression.

The youngest child should sing or play as the masters sing or play, compose as the masters compose, listen as the masters listen. . . . He should be coming to apprehend the essence of the tonal poetry more clearly, to feel it more truly and deeply. . . . The little child at the very beginning of mathematics should be doing what Einstein did when he discovered the mass-energy formula—coming to understand relationships. The beginner at English composition should be moulding language for expressive ends, just as all the greatest writers have done. In his early approach to history, the child should, in his own measure think and feel as the historian thinks and feels. True, the child is immature. But so is the greatest master! There is no such creature as the ultimate, the "finished" mathematician, or writer, or historian, or musician. There is no finality. There are only degrees of maturity, of

69

complicated choral qualities of harmonic sequences spring from basic needs to resolve or to seek closure of "active" musical values in points of finality and repose. The perceptual organization of tone color has recently been proved to be largely an unconscious communication of meaning by repressed wishes and emotional tendencies, and the achievement of expressive meanings by dynamic emphasis on shaded inflections shows a cohesive link with the long developmental processes by which we learn to make ourselves understood. Technique is seen to be the actualization of wish fulfillment by the motor expression of musical intention in the organization of movement cycles that will result in clarifying that intention. Sensorimotor skill in the singer or in the player of an instrument can only be accounted for by a similar developmental study of the refinements of movement in the light of purposive activity. These basic tendencies are not specific gifts or talents. They are the universally available means whereby every human being achieves adjustment.

FRYE

(Continued from page 35)

They can really express themselves with three-dimensional objects. For this level the stage comes alive. The research possibilities are unlimited for costuming and making stage settings and scenery for the great plays and operettas. This activity invites delving into folklore and history.

The use of the opaque projector in the upper elementary and junior high school is becoming more popular. This medium provides a ready tool for use in many types of lessons—folk dancing, marching formations, group singing, instrument recognition, and historical presentation.

The use of the opaque projector has the added advantage of providing current material, such as newspaper clippings, magazine and catalog illustrations, mounted and book pictures. It makes it possible to use all types of opaque material immediately, eliminating the necessity of long delays, as in the case of slide making. A teacher may keep a ready file of pictures and have them on

hand whenever their use is desirable. I would say that an opaque projector is a must for every elementary school.

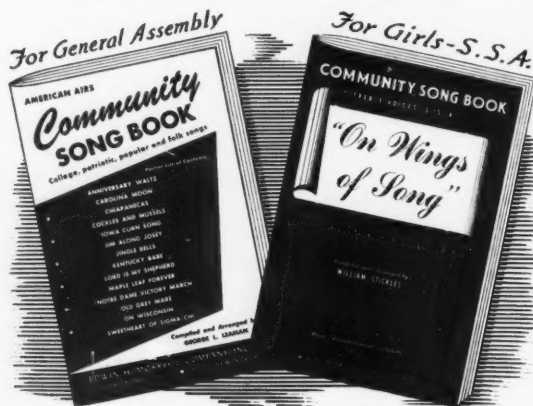
3. *The Secondary Level.* The general objectives of the music instructor in the high school may be described as the development of abilities and aptitudes, training in aesthetic and cultural values, promoting self-expression and appreciation.

Here the employment of every type of audio-visual aid becomes of inestimable value. The use of all of the equipment and methods mentioned for the other levels becomes more important as the child matures. His patterns of habit and thinking become more definite.

The use of every type of audio-visual aid at this level "pin-points" the pupil's attention and makes more permanent the impressions he receives.

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knowledge and skills which will place him in a position to satisfy his need for relaxation and recreation.

The information that five million television sets will be manufactured in 1950 is a clear indication that we as adults are desperately seeking ways and means of satisfying this hunger for leisure activity. We, as educators, have a tremendous responsibility to prepare youth so they make the most of this new medium.

A directed program in the use of audio-visual aids on the adult level will go far in providing a means of meeting the desire for participation, entertainment, and enjoyment in the field of music.

GARDINI

(Continued from page 32)

We are an American organization. Our language is English. Language is an artificial acquisition of mankind. We speak by habit, imitating those about us. It is a deplorable fact, but in no other country in the world is the native language so carelessly spoken as in America. What shall we do to arouse more interest

and pride in correct speech and overcome our labial lethargy? For one thing we should exert every effort to establish national speech. In Europe, where speech is at variance, it is spoken of as a dialect. Let us promote our language, sing in our language. No foreign singer ever sings in a foreign tongue until he has mastered his own. His large repertoire is sung in his own language, and he may never attempt any but his own. Yet, these are the artists we go to hear and send our students to hear—and there is not a word of complaint because they do not sing in our language. These artists we support. Can an American artist sing in his own language in Europe? No.

Perserverance

I think perhaps few people have an intelligent conception of the human voice in singing or what is involved in acquiring good production and control, what labor and endless perseverance are necessary in order to be adequately equipped for a career. How few outside our

profession know the long hours spent in careful practice, absorbing and assimilating the simple fundamental laws that are to guarantee continued progress.

Mention a successful pianist, violinist, doctor, or lawyer and immediately one thinks of the years spent in drudgery and arduous study, followed by those lean years of getting established. Mention a singer and immediately the mind visualizes a handsome Lothario, a glamorous individual smiling and radiant, singing for the mere joy of living. Nothing to do but open his mouth and out pours a golden stream of tones!

American voices are the finest in the world, but few reach a high point of proficiency. Wherein lies the fault? Who is to blame? We, as an organization, can accomplish great things for the future if we can enjoy mutual understanding and confidence. Of what avail this great interest in scientific knowledge if it gives us no practical means of application? Our plan to have workshops in different sections of the country perhaps is the answer.

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PEPINSKY

(Continued from page 23)

of bowing must first be governed by his understanding of what is desirable. Such conception strictly denotes the process involved in the formation or the experiencing of the concept of good bowing. This concept is the end-goal, the desirable product, and the pupil's level of aspiration must soon be satisfied, to some extent at least. Otherwise his frustrations may lead to disgust with the task assigned. We are thus dealing with a mental state which offers good material for psychological thinking.

This conception of bowing "in good taste," as Francesco Geminiani so quaintly expressed it early in the eighteenth century, depends on experience in utilizing the bow to produce a desired effect. This manipulation consists of regulating the relative pressure and velocity of bow travel, the starting and stopping of tones, the change from up bow to down bow and conversely, the pronation and supination of the lower arm, and the introduction of suit-

able transients to enhance expressive values.

History is not a mistake even though the history of bowing has disclosed some extremely quaint and paradoxical notions. Reverence for such time-honored precepts is even reflected in the methodology of today; for example, the low right elbow position which has become so definitely a pedagogical assumption that a performer looks like a cripple if he plays with an elevated elbow. But when this unconventional artist seems to be able to accomplish all that is required of him in articulation and tone quality, the mournful critic grudgingly has to admit that the performer plays beautifully despite his eccentric style of bowing. As a well-known example in the literature, the Joachim-Moser school of violin playing merely reflects what Leopold Mozart had written one hundred fifty years earlier in the first German tutor for the violin. Moser evidently forgot that in Mozart's time the violin was held with the chin on the right side of the tail piece, and the illustration of the

"mistake" made sense under those circumstances. The low elbow with the resultant fixed upper-arm provoked schools of gymnastics for exercising the muscles of the bow-arm. Such gymnastics reached an all-time high in Jackson with his Alpine-climber's stick, described in a Payne (Leipzig) publication of 1866. Kross later limited such gymnastics to the use of the bow itself, thank goodness; but gymnastics which are designed solely for muscle building are hardly a good substitute for the meaningful response to desirable tone quality. One cannot help wondering about what happens in class-instrument teaching. Has the child in such a group an opportunity to develop a discriminating attitude toward tonal effects?

"Feel" in Bowing

We are evidently assuming that the "feel" of bowing requires the co-operation of higher mental activity in a total integration of the nervous system. The physiologist tells us that such "feel" depends in part on the

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kinesthetic receptors, such as the Pacinian corpuscles imbedded in our muscles, tendons, and joints, which are subjected to pressure or release of pressure when the skeletal joints are moved. These receptors send impulses to the thalamus (near the base of the forebrain) and then to the parietal lobe of the cerebrum; thus informing the brain of the position of our limbs and the like. Incoming impulses are shunted over in the brain-stem and cortex to motor nerve fibers. These then carry impulses back to the muscles, tendons, and joints and succeed in stimulating further activity. This acts very much like what the "radio ham" calls feed-back in a loop circuit. Thus the motor activities act as stimuli for their own re-arousal or for the arousal of other motor activity. That is why kinesthetically controlled habits can proceed so automatically. We usually pay little attention to kinesthetic experience, but the teacher must be aware of the phenomenon.

It may be of interest to note the effects of anxiety, aside from the disruption of muscular coordination,

such as acid production in the stomach; and also the physiological aspects of emotional behavior, such as basal metabolism, blood count, and blood sugar. Many of these changes which can be measured are directly or indirectly related to the concentration of adrenin in the blood. Adrenin (or adrenaline) is a hormone secreted by the adrenal glands located one above each kidney. Adrenin, in excess amounts, produces such effects as an increase in blood sugar (due to the release of glycogen from the liver), sugar in the urine (as in mild diabetes), speeding up of heart action, constriction of small blood vessels in the skin, increased blood pressure, and more rapid clotting of the blood. Most of these symptoms are quite familiar to interpreters of music before an audience. Some of these symptoms are unfortunately beyond control, but others can be helped by understanding. A wise teacher in whom the pupil has confidence can aid in overcoming much which might otherwise blight the developing bud of the child's musical expression.

I am reminded of a possible analogy which one hears about occasionally. A number of vocal methods contain a preface concerned with the anatomy and physiology of the larynx, and the resonance characteristics of the oral, nasal, and pharyngeal cavities (as in J. P. Maxfield's introductory chapter in Stanley's *Science of Voice*). Frankly, these are excellently written, but it worries some teachers because of the pupil's concern over the complicated mechanism involved. I know of instances where the preface was sealed with tape to insure utter ignorance of the tonal generator and its amplifying system. Now, granted that an unsophisticated pupil may be befuddled by a physiological or physical approach to the proper use of his music box, there is still little excuse for the teacher's inability to understand and appreciate it. A little understanding might save him from making unreasonable demands and suggestions. The "do so-and-so as if" method seems to get by, however, and it is possible that the same holds true for tone production on other musical instruments.

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28—SONGS—28

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THE GANG THAT SANG "HEART OF MY HEART"
OH, WHAT A PAL WAS "WHOOZIS"
DOWN AMONG THE SHELTERING PALMS
I DON'T KNOW WHY
THE CURSE OF AN ACHING HEART
HONEY
I'LL SEE YOU IN MY DREAMS
DEAR OLD GIRL
IRELAND MUST BE HEAVEN
AT SUNDOWN
I'M SITTING ON TOP OF THE WORLD
I CRIED FOR YOU
NO! NO! A THOUSAND TIMES NO!
WHEN YOU WORE A TULIP
WHEN FRANCIS DANCES WITH ME
M-O-T-H-E-R
THE DARKTOWN STRUTTERS' BALL
LI'L LIZA JANE
MAYBE
ROLL ALONG PRAIRIE MOON
JEANNINE
WHEN I DREAM OF OLD ERIN
K-K-K-KATY
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CADEK

(Continued from page 22)

point, therefore it is "pure." But when we investigate carefully we find that in the sum total it is an extremely complicated system, unfitted both for modern music and for modern instruments.

True, attempts have been made to invent instruments capable of just intervals. Edwin H. Pierce³ describes an electrical instrument which was built in the early years of this century and commercially exploited. It could reproduce both just intonation and equal temperament. He states, "As time went on we began to realize that there is a spirit in modern music which not only does not demand just intonation, but actually suffers from its use." He and his colleagues found the just intervals insipid, and preferred the equi-tempered thirds.

To quote J. Murray Barbour,⁴ "If music were a static art like painting, the perfection of the single chord would be paramount. But music is above all things dynamic; harmonically considered, it creates a feeling of stress and then relieves it." The training which a well-schooled violinist receives in intonation emphasizes high sharps and low flats, extreme differentiation of major and minor thirds and sixths, exaggeration of augmented and diminished intervals, and the high leading tone. These are characteristics of the Pythagorean intervals, but also indicate harmonic tendencies which are the expressive elements recognized as tensions inherent in our diatonic scale system.

It is my opinion that the technique of stringed instruments, because of the tuning in perfect fifths, naturally tends toward Pythagorean patterns. A large part of performance is at a speed in which the ear can guide only the general pitch level. Then a sound technical approach, dictated by the mechanics of the instrument, is an absolute necessity.

In slow playing, inflection of pitch is part of the artist's technique of expression. It is probable that in a closing static chord, the ear will seek just intervals. However, scientific analyses of string performances,^{5, 6, 7}

general of a slow melodic character, have uniformly indicated that the players approximate Pythagorean intervals. I believe that if rapid passages by the best professional performers could be analyzed, the same results would be obtained.

In conclusion, I wish to question the frequently heard statement that a violinist plays varying intervals when playing solo or performing with an instrument of fixed pitch such as the piano. Easily available comparative charts demonstrate that the intervals of equal temperament are closer to Pythagorean than to any other system. Ellis⁸ states, "The cycle of twelve (divisions to the octave) . . . would imitate Pythagorean intonation well, and just intonation indifferently. It is the equal temperament of today." Rameau⁹ in 1737 recommended equal temperament because of "its facility, its simplicity, its exactness, and, above all, its accord with the instruments without frets (such as the violin) which are the most perfect."

Adaptability

Evidently the discrepancies are small. The vibrato and the natural tolerance of the ear in rapid passages will cover most of these. The violinist will surely match the piano pitch on a note of long duration.

In my prejudiced opinion, the stringed instruments are still the most perfect instruments for the projection of the music of our diatonic harmonic system, owing to their ability to differentiate keys by means of Pythagorean characteristics and yet produce chords of just ratios when this is desirable.

⁵ Cornu and Mercadier, in Helmholtz, *Sensations of Tone* (trans. by Ellis. Sixth Ed., 325 1934). Peter Smith, New York.

⁶ Paul Greene, "Violin Intonation," *University of Iowa Studies in Psychology: Music*, IV, 232-151, 1936.

⁷ James Nickerson, "Intonation of Solo and Ensemble Performances of the Same Melody," *J. Acous. Soc. Am.*, XXI, No. 6, 593-95, November 1949.

⁸ J. Murray Barbour, "Equal Temperament; Its History," etc. Ph.D. Thesis, Cornell University, 1932.

⁹ H. Helmholtz, *Sensation of Tone* (trans. by Ellis). Sixth Ed., 1943. Peter Smith, New York.

MENNIN

(Continued from page 9)

them. Sometimes the non-composer's ideas of composition become "crystalized" to such a degree that they become rigid from non-usage, rather than principles which have endless variations and manifestations. To the practicing composer these principles have similar, different, or even contradictory connotations at different times. To him they remain a fluid and flexible means of personal expression. In the work of the non-composer who occasionally writes, one is always aware of the painful attention given to the techniques of communication rather than to the content. One has only to look at the works for piano, chamber groups, and symphonies of the past to see how various are the treatments of sonata "form," or the fugues of Bach to see the innumerable ways in which fugue "form" is used by one man. "Form" is not a rigid mold in which music is poured, but a structural principle which gives unity to musical sounds and practices which are forever changing. Clearly, form is expressive organization.

Most composition teachers believe in guiding the student to a mastery of his materials and himself. No teacher ever destroyed a real talent, but he can shorten or lengthen the time it takes the student to find himself. The composition teacher knows that any innovation and originality are conditioned by past experiences, and significant originality is nourished by the perceptual depth of the composer. This is something no teacher can gauge at the very beginning of a young composer's training. Therefore it is a composition teacher's duty to consider the young composer's subjective musical problems. When there is a specific one he must be able to refer him to works past and present that attempt the same or an approximate problem. He must also give his own undogmatic opinion, then allow the student to consider all these and find his own way. The teacher can advise, assist, and stimulate the student to think, but he cannot write his music for him; nor can he put meaning into the music if it is not already there. Those who emphasize the importance of tech-

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nique are certainly justified, but technique should not be made an end in itself since it is only the means of communication.

Theory becomes important to the composition student only when it deals realistically with musical materials and their direct application. He profits immeasurably when he is shown at the beginning of his creativity that content, structure, and techniques are always dependent on each other and contribute to the vitality of the whole work.

COOKSON

(Continued from page 13)

the tape until you can handle the drill satisfactorily."

Now obviously that tape didn't record itself. Nor did it appear by magic in the library. Nor did the explanatory sheets suddenly appear for sale in the local drug store, all ready to be purchased in quantity. In fact, considerable thought and effort are required before one can tell a student, "Here's the drill. You go ahead with this problem. Let the tape tutor you."

Evidently you and I could now benefit by considering the various steps necessary just to make a single tape available for a class. We would probably now go about it in this way in our theory section at Northwestern.

After the usual amenities of taking roll and seeing that all the students are aware of the opportunities which this bright day is bringing to them the instructor says, "Something new today. We're going to start learning the major pattern of 3-1-5. Melodically it sounds like this." (And he then plays it.) "Sing it with me now."

At Work

And so major chords, with the third in the soprano, are played at various levels on the keyboard, first melodically, then as chords. Within a respectable amount of minutes the class begins to respond with some degree of enthusiasm and correctness. At this time the class can cooperate with the instructor in building a tutoring tape, should the instructor so desire. The machine can be started, problems can be

played, the student can respond to problems. (Here the whole class joins in singing the response to a problem. Those who are not sure do not respond with any degree of intensity and the odds are that several problems can be solved—and recorded—by the class without any error.)

But suppose a pattern or a problem is being put on tape and the class responds with a wrong answer? That need not halt the recording process because that wrong answer can be deleted from the final tape with the aid of some scissors. Without any real trouble the instructor can easily begin to build a tape in class the first day he presents a pattern. He can then continue to build it in successive days with the help of the class or can, at his discretion, continue it himself without class aid. He can, of course, build tape-drills without the aid of a class.

It does not require too much imagination to see how a whole library of tapes containing various drills can be assembled. Tapes by themselves do not entirely solve the tutoring problem, however.

Equipment and Routine

Obviously the instructor must have machines on which the tapes can be used. He must make or supervise the recording of materials. He must arrange for distribution of the tapes. He must make sure that the students know the contents of various tapes so that they can make selections. He must see that the students are made aware of their individual weaknesses so that the tapes used by the individual student are going to help the student in that area in which he most needs help.

As our own experiments proceed, additional reports will be prepared. One pamphlet which amplifies the contents of this article is available without charge at this present writing. Toward the end of this school year it is expected that another pamphlet will be available which will describe in detail the contents of tapes and the various procedures used. A postcard addressed to the author will bring you the first pamphlet and, when available, the second report will also be sent to those who have thus indicated interest in this tutoring-by-tape approach.

CARSON

(Continued from page 15)

There are two common yardsticks by which song material may be measured by the teacher for classification and instruction. The first is the more conventional and generally understood inventory of classifications, which includes the following:

(1) *The folk song*, the simple musical tradition of communities and peoples, constructionally strophic in text and music. (2) *The spirituals*, native Negro songs, largely of a folk nature, yet characteristically individual enough to merit a separate identifying allocation. (3) *The ballad*, in nineteenth century vernacular, popular songs combining narrative and romantic elements of a rollicking nature. Today the term is applied frequently and sometimes thoughtlessly to any kind of secular song in contrast with the musical and textual solidity of the art form.

(4) The oft-quoted *semi-classic* song, for which students frequently ask a definition. To define them specifically, they are either descriptive or romantic secular songs, melodious but lacking the depth of the art song values. (5) *Sacred compositions*, songs of a religious nature (exclusive of the church liturgy), with reverent text and a similar feeling in the musical line. Unfortunately there is today a dearth of newly created sacred song in sheet music form which serves its true purpose. This classification also embraces the important field of oratorio, the high point of sacred drama. (6) *The art song*, in varying languages, representing the highest type of musicianship, serious thought, and treatment, in which voice and accompaniment are treated as collaborating elements rather than as one. In their various forms, each pictures the changing moods of the poem as reflected by the musical thought. They usually employ the musical idiom of the period in which they are created.

The second yardstick, one perhaps of more interest to the advanced singer than to the less mature student, is not so common as the first, nor quite so easily determined. At best this type of classification represents arbitrary allocations by the teacher. In some instances the same song may fall rightly into more

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than one division. The dominating characteristics of each composition determine the division in which it can be placed. The text plays an important part, at least equal with the music, and often is the dominating factor in deciding where a song may be classified. Many singers, strange though it may seem, do not realize the effective contribution of good text to the ultimate success of the finished composition. A few of the numerous song classifications may be indexed as follows: (1) *Atmospheric songs*, such as the Brahms *Auf dem Kirchhofe*, *Der Tod*, *das is die kühle Nacht*, and the beautiful but difficult *Unbewegte laue Luft*, Schubert's *Aufenthalt*, John Alden Carpenter's *The Green River*, *Symphony in Yellow*, by Charles T. Griffes' *A Song for Lovers*, by Deems Taylor. (2) *Dramatic songs*, such as *Der Erlkönig* of Schubert and the *Waldeggespräch* of Jensen. (3) *Characteristic songs* (closely akin to narrative and dramatic songs), such as *Der Leiermann* of Schubert. (4) *Contemplative songs*, introspective poetic musings, reminiscences—of varying tempi, such as *Night and the Curtains Drawn*, Giuseppe Ferrata, *Silent Noon*, Vaughan Williams, *Der Doppelgänger*, Schubert, and one of the earliest of American songs, *Beneath a Weeping Willow's Shade*, Francis Hopkinson (1734-1891). (5) *Humorous and quasi-humorous songs*, such as *Some One Came Knocking*, Edward Harris, and *A Maid Sings Light and a Maid Sings Low*, Edward MacDowell. (6) *Bel Canto songs*, such as *Lo, Hear the Gentle Lark*, Sir Henry Bishop; *The Gypsy and the Bird*, Sir Julius Benedict; in modified form, *Come Unto These Yellow Sands*, Frank La Forge. (7) *Songs of address*, such as *An die Musik* and *Die Allmacht*, Schubert; *Now Sleeps the Crimson Petal* (also atmospheric), Roger Quilter; *Adelaide*, Beethoven. (8) *Song cycles*, consisting of a series of songs, usually not less than four, related in thought and character, designed to form a musical entity calling for highly expressive forms of artistic interpretation. The first real song cycle (1816), *An die ferne Geliebte*, Beethoven; *Die Schöne Müllerin* (1823), and *Winterreise* (1827), Schubert; *Vignettes of Italy*, Winter Watts.

Songs are too carelessly con-

sidered, too glibly "learned," and too easily forgotten. The reason for the last is obvious: it is because the songs were never assimilated thoroughly by the singer, or probably by the teacher. The outline suggested herein for learning a song may be considered by some idealistic, by others tedious; yet for the teacher this or a similar procedure should form the background of instructional routine in developing repertoire. Frequently, it is difficult to convince the singer that a definite procedure should be followed. We, as teachers, should stress the more serious preparation of song material in order to offset the average student's faults in wanting to hurry the so-called "learning" of a vocal composition, which in its turn results in superficial performance. The following is a suggested, relatively simple process.

1. Classify the song in your own mind, determining in preliminary fashion the intent of its content, the tempi and rhythmic features involved, and its general atmosphere for later interpretative purposes.

2. Separate the text from the music. Study poetic or other content, and after gaining thorough understanding of the story, memorize the lines so that it is possible to recite them as in declamation, with clear-cut diction, proper inflection, and effective emotional phrasing. When foreign text, such as Italian, French, or German, is involved, it is preferable that the singer have a working knowledge of the grammar of that language. A sense of the text may be gained through an approved English translation. While many translations are far from literal, still a general feeling for the intent of the text will prove helpful.

3. Then turning to the music, assimilate it in careful fashion. If desired, it could first be sung through any number of times on a suitable vowel, with special attention paid to arrangement of notes, notation and rest values, tempi, and rhythm.

4. The singer is then able to combine text and music intelligently.

5. Further study should follow, embracing the developing of the interpretative phases involved. A vital point that is often overlooked is the singer's careful study of the accompaniment—the nature and detail of the instrumental structure supporting the vocal line. Incidentally, a

responsibility also rests with the accompanist—the necessity on the latter's part to absorb the entire vocal aspect, if proper vocal and instrumental coordination is to result.

The selection of repertoire for young singers is a problem demanding patience and judgment, and a fund of repertorial knowledge on which to draw in a discriminating manner. This use of repertoire becomes individualistic, depending upon the ability, the imagination and vocal condition of each individual student. In every instance, the selection of all song material for the singer should be made or approved by the teacher, in the light of the latter's supposedly mature judgment in the matter. Unfortunately many teachers gather together a small collection of songs of varying types and year after year shuffle them around for studio use, exhibiting no apparent desire for a broadening of this important part of the studio setup. Continuous research in song material by the voice teacher is something that should be stressed if the repertorial value of any studio is to be expanded.

There are quantities of beautiful songs by American composers reposing on the shelves of our large music publishing houses, owing to lack of interest and curiosity on the part of the vocal teacher. The splendid composition of such Americans as John Alden Carpenter, George Chadwick, Bainbridge Crist, Mrs. H. H. A. Beach, Samuel Barber, Charles N. Loeffler, Richard Hageman, Sydney Homer, John Duke, Edward Horsman, and dozens of others of equal merit are works to conjure with. Tons of songs by composers of this and other nations have been relegated to the storehouse for the same reason. There are, of course, many teachers, depending on locality and the type of pupil to be taught, whose work does not require a great scope of vocal repertoire, but these are perhaps the exception rather than the rule.

It behooves all vocal teachers to engage in serious research, to learn to study the value of songs textually and musically, and to absorb their values with basic thoroughness. The sources today are numerous—music publishing houses and music libraries and the releases from teachers' organizations. Of the organiza-

tions, the American Academy of Teachers of Singing is undoubtedly the most prominent, with its nationwide distribution of carefully compiled vocal material and literature. It has also issued recently its tenth Song List, devoted to recital songs by American composers; also a pronouncement on Program Building for Young Singers. These are truly important documents, contributing generously to the development of song advancement. It might also be added that a recent lengthy list of song material compiled by the class in vocal literature at Chicago Musical College has proved to be a valuable reference volume.

It will be noticed that we have refrained from the use of the frequently heard term "teaching" song. There is no such thing as an especially classified teaching song. Any song of worth may prove a suitable vehicle for use in developing whatever the teacher desires to bring out in the student. The problem may be one of tonal color, of interpretation, of legato or staccato singing, or numerous other desired objectives. From a utilitarian standpoint there are always songs of sufficiently varying characteristics to serve this purpose, but it does not mean that such compositions must be classified as "teaching songs."

PETRAN

(Continued from page 17)

cross purposes with these. In order not to overload the programs with piano solos, the use of piano concertos with organ accompaniments was explored and exploited. Since the University and its library are both young, the holdings of the latter were naturally stronger in certain composers and fields than in others, and in our case favored the presentation of the works of Buxtehude and Schoenberg. Requests from faculty, friends, and students encouraged the selection of some subjects. At the end of the 1945 summer term, after the first five series had been presented, the majority of the music majors were polled and their responses proved to be most useful in planning future series. It so happened that three-fifths of these expressed themselves as definitely in favor of the series programs. There was also an over-all effort to provide contrast

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within a given period. For instance, one year, 1946-47, provided series devoted to Buxtehude, Bach, Mozart, American Composers, and Intercultural Music.

Except when an organization such as the choir or orchestra was involved, the preparation and performance of all these programs was on an extracurricular basis. Precautions were constantly taken not to overload any one student, although in some cases a student seemed to care more about appearing on programs than preparing routine class assignments. The decision as to whether or not to perform from memory was left entirely up to the individual. While considerable of the music used was already in the repertoires of the various performers, the great majority of it was learned especially for the occasion. This, roughly estimated, was the case for about 95 per cent of the American Composers series, 55 per cent of the first Bach series, 70 per cent of the Brahms, 85 per cent of the Buxtehude, 75 per cent of the Classical Concerto, 75 per cent of the Intercultural, 45 per cent of the first Mozart, 95 per cent of the second Mozart, 65 per cent of the Purcell and 90 per cent of the four Schoenberg series. Descriptions of the various series follow.

The American Composer series during its first year included monthly programs devoted to Jacobi, Ives, MacDowell, Harris, Sowerby, Parker, Foote, and Cowell. In some cases the composers themselves, their families, or their former students contributed suggestions and scores. The only one able to attend his own program was Henry Cowell, who heard thereat two of his works for the first time. The number of first Los Angeles and also of first West Coast performances in these programs was probably fairly high.

Bach's music needs little plugging nowadays, but there were nevertheless good reasons of various sorts for devoting two series to him. In the first case he followed a nearly jinxed Mozart series in which one student played a concerto when he should have been hospitalized and two others had to be replaced at the last minute by a faculty member for similar reasons. Since organ music was available in quantity to fill up all the holes that might develop in a Bach series, that was chosen for the

next, with the result that no holes appeared. The nine programs in a six-weeks' summer session were planned more or less around the available instrumentalists, but it was a delightful surprise to find many vocalists eager and anxious to learn Bach. At the conclusion, three entire cantatas (one for solo bass and arrangements of the "Peasant" and "Coffee" cantatas) besides a number of songs and arias and numerous illustrations for a lecture on the Matthew Passion had been presented.

Seven of the eight Beethoven programs were made up of piano sonatas played by Dr. George Stewart MacManus, while the remaining one, on Good Friday, consisted of the choir's presentation of the Kyrie, Gloria and Agnus Dei of the *Missa Solemnis* transposed down to D-flat Major on the organ for the benefit of the student singers.

The Brahms series was requested by several students who had been patiently and dutifully attending the more *recherché* programs. It was undertaken at the end of the relatively lean summer term during which the war ended. Only two music faculty members and comparatively few music students were on campus at the time and the talent available comprised one violist, five pianists, a few vocal soloists, and a larger number who were willing to sing in extracurricular ensemble groups. Of these, the men furnished the chorus for the Alto Rhapsody, the women prepared four of the canons, and both joined for the *Liebeslieder Waltzes*, all prepared largely under student direction. The small auditorium used had only one piano, so this was put to considerable four-handed use for some of the *Hungarian Dances*, the *Schumann Variations*, the *Waltzes Op. 39*, and the *Liebeslieder Waltzes*, which were thus presented in their original and relatively unfamiliar forms. Student singers presented the alto songs with viola, some of the children's songs, and the duets *Op. 61*. A member of the public-speaking faculty contributed some of the folk song settings, and an alumnus tenor assisted in the vocal quartet version of the *Gypsy Songs*. Thus, while relatively few media could be used, monotony was avoided as much as possible.

The Classical Concerto series proved to be the longest of all, since

it totaled eleven programs and ran from the fall of one year into the second summer session of the next. In it the organ was used throughout for accompaniment. While in one sense this is no substitute for an orchestra, still it is far superior to a second piano in dynamic resources and tone-color contrasts. In fact most of the organ accompaniments were played directly from orchestra score or from second piano versions in which many missing sustained chords and countermelodies had been copied, and doublings, tremolo effects, and octave transpositions rectified. By this means, much unhackneyed literature for piano, violin, viola, flute, horn, trumpet, and organ was presented, and the pianists especially benefited in learning to play with a contrasting accompaniment and in repertoire other than the usual varied program. Synchronization was a problem at first because piano, organ console, and organ pipes were all at considerable distances from each other, but after some practice things went smoothly. There were 12 representations for Mozart, 6 for Bach, 4 for Handel, 1 for Haydn, and 1 for Vivaldi.

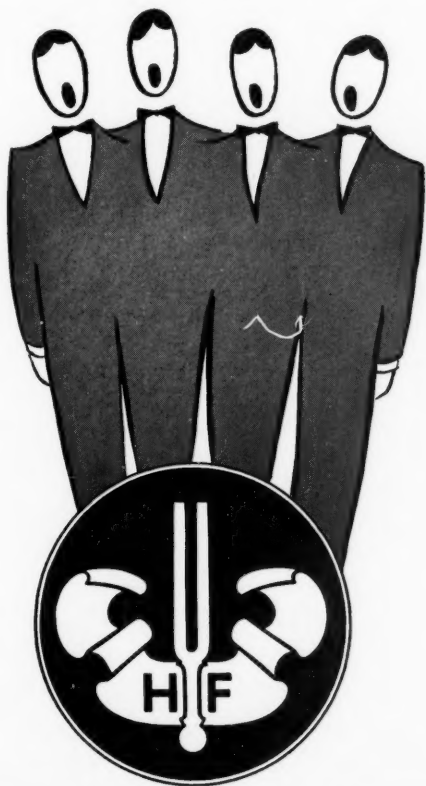
The Intercultural was the most original in plan of any of the series. It presented works in which a composer from one culture had found his inspiration in poetry, music, art, scenes, or ideas from another culture. For instance, there were American compositions based on Hindu poems, Syrian, Chinese, and American Indian folk tunes, Florentine bells, and Balinese gamelangs. There were also French works based on Portuguese and Peruvian melodies and vocal settings of words by Madagascar poets, as well as a German-composed "Chinese Nightingale" and "Spanish Songplay." This series aroused considerable interest and comment among the more world-minded members of the university community. Representatives of many different racial groups were noted in attendance, including individuals who heretofore had not shown much interest in music. The music was in the main rather easy to prepare although some of it, such as the Ravel Madagascar songs, was quite difficult. Not all of it would be rated on lofty musical levels by critics or musicologists, but it represents a trend that will increase as the world becomes smaller.

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